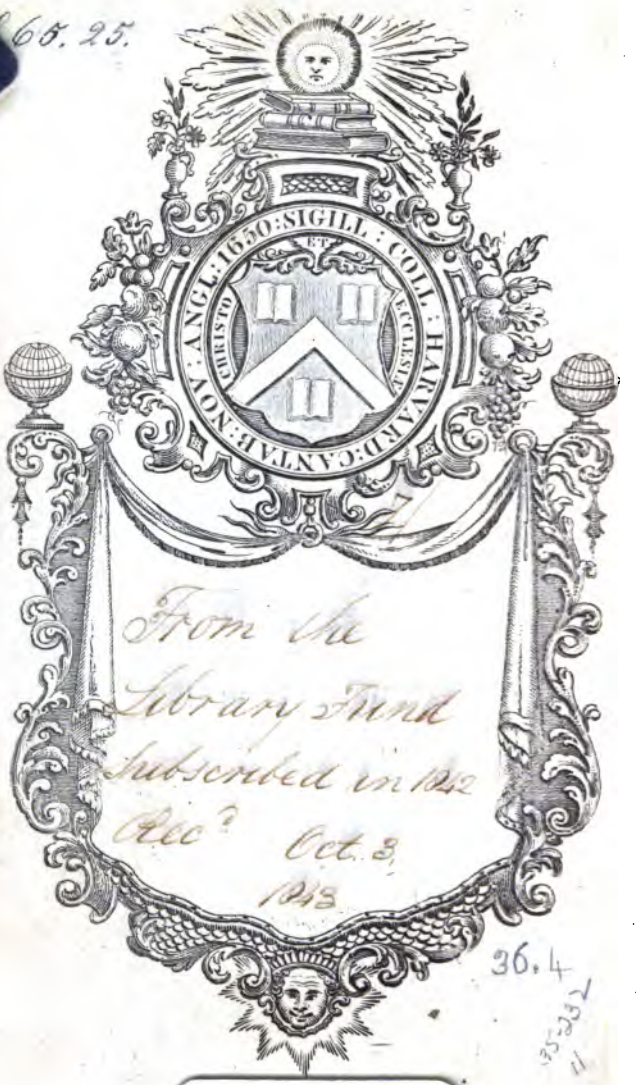

THE HIEROGLYPHICS OF HORAPOLLO NILOUS

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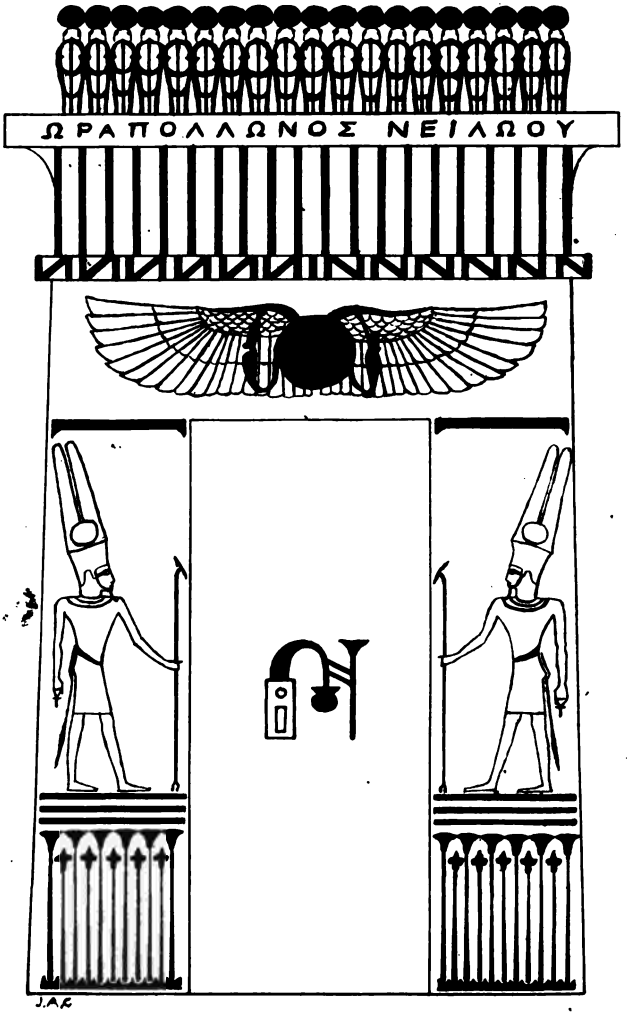
ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ
J.A.C.

THE

HIEROGLYPHICS

OF

HORAPOLLO NILOUS

BY

ALEXANDER TURNER CORY

FELLOW OF PEMBROKE COLLEGE

CAMBRIDGE

LONDON

WILLIAM PICKERING

M DCCC XL

TO

LORD PRUDHOE,

THIS WORK

IS RESPECTFULLY INSCRIBED BY

HIS MOST OBEDIENT

SERVANT,

A. T. CORY.

PREFACE.

For some years past an ardent spirit of enquiry has been awakened with regard to the interpretation of the hieroglyphics inscribed upon the monuments of Egypt. For ages, these had been looked upon as the depositories to which had been committed the religion arts and sciences of a nation once pre-eminent in civilization. Attempts had been continually made to penetrate the darkness, but without the slightest success, till the great discovery of Dr. Young kindled the light, with which the energetic and imaginative genius of Champollion, and the steady industry and zeal of his fellow labourers and successors, have illustrated almost every department of Egyptian antiquity, and rendered the religion and arts, and manners of that country, almost as familiar to us as those of Greece and Rome; and revived the names and histories of the long-forgotten Pharaohs.

The ill success of every previous attempt, may in a great measure, be attributed to the scanty

remnants of Egyptian literature that had survived, and the neglect into which the sacred writings of Egypt had fallen, at the time when Eusebius and several of the fathers of the Christian church turned their attention to antiquity.

The ravages of the Persians had scattered and degraded the priesthood of Egypt, the sole depositories of its learning. But the fostering care of the Ptolemies reinstated them in splendour, and again established learning in its ancient seat. The cultivation of the sacred literature and a knowledge of hieroglyphics continued through the whole of the Greek dynasty, although the introduction of alphabetic writing was tending gradually to supersede them. Under the Roman dominion and upon the diffusion of Christianity they further declined; but the names of Roman emperors are found inscribed in hieroglyphic characters, down to the close of the second century, that of Commodus being, we believe, the latest that appears. During the two centuries that succeeded, the influence of Christianity, and the establishment of the Platonic schools at Alexandria, caused them to be altogether neglected.

At the beginning of the fifth century, Horapollo, a scribe of the Egyptian race, and a native of Phænebythis, attempted to collect and perpetuate

in the volume before us, the then remaining, but fast fading knowledge of the symbols inscribed upon the monuments, which attested the ancient grandeur of his country. This compilation was originally made in the Egyptian language; but a translation of it into Greek by Philip has alone come down to us, and in a condition very far from satisfactory. From the internal evidence of the work, we should judge Philip to have lived a century or two later than Horapollo; and at a time when every remnant of actual knowledge of the subject must have vanished. He moreover, expressly professes to have embellished the second book, by the insertion of symbols and hieroglyphics, which Horapollo had omitted to introduce; and appears to have extended his embellishments also to the first book. Nevertheless, there is no room to doubt but that the greater portion of the hieroglyphics and interpretations given in that book, as well as some few in the second book, are translated from the genuine work of Horapollo, so far as Philip understood it: but in all those portions of each chapter, which pretend to assign a reason why the hieroglyphics have been used to denote the thing signified, we think the illustrations of Philip may be detected.

In the first stages of hieroglyphical interpreta-

tion, this work afforded no inconsiderable light. But upon the whole, it has scarcely received the attention which it may justly claim, as the only ancient volume entirely devoted to the task of unravelling the mystery in which Egyptian learning has been involved; and as one, which in many instances, unquestionably contains the correct interpretations. In the present edition of the work, where any interpretations have been ascertained to be correct, the chapter has been illustrated by the corresponding hieroglyphic. In those cases where the hieroglyphic is mentioned, but an incorrect interpretation assigned, engravings have been given of it, as well as of the hieroglyphic corresponding to such interpretation, wherever these have been ascertained: and they have been inserted in the hope that they may lead persons better acquainted with the subject to discover more accurate meanings than we have been able to suggest.

Among the engravings is inserted a complete Pantheon of the great gods and goddesses of Egypt —Khem, of whom Osiris is a form, is the great deity corresponding to the Indian Siva, and the Pluto of the Greeks—Phtha, of whom Horus is another form, is the Indian Brahma, and Greek Apollo—and Kneph is the counterpart of Vishnu and Jupiter—Isis, of Vesta—Hathor, of Venus—

Neith, of Minerva—and Thoth, of whom Anubis is another form,* is the origin of Mercury.

In this edition, the best text that could be found has been adopted, and in no instance has any emendation been hazarded without express authority; and our own suggestions have throughout been inserted in the notes, or within parentheses. And at the end will be found an index of the authors and manuscripts referred to, as well as the celebrated passages of Porphyry and Clemens relating to Hieroglyphical interpretation.

To Lord Prudhoe, at whose request and expense this work has been completed, and by whom also a very considerable part of the illustrations has been furnished, I beg to return my most sincere thanks. To Sir Gardner Wilkinson's published works I am much indebted, as well as to his assistance in the progress of the work; also to the kindness of Messrs. Burton, Bonomi, Sharpe, and Birch, who have respectively supplied several additional illustrations. But for more convenient reference, I have generally cited Mr. Sharpe's vocabulary, in which are comprised in a condensed form almost all the established discoveries of his predecessors.

The edition of Horapollo by Dr. Leemans has

* See I. P. Cory's Mythological and Chronological Inquiries.

afforded some illustrations, and several of the various readings subjoined; and it is with great pleasure that the reader is referred to that work for almost every passage contained in ancient authors which has any bearing upon the subject. The kindness of Mr. Bonomi, in executing designs for all the engravings, and of Mr. J. A. Cory, for the frontispiece and plates at the end, I beg with many thanks to acknowledge: and to Mr. I. P. Cory I am indebted for much assistance throughout the whole progress of the work, both in the translation and the notes, and in furnishing many of the illustrations and elucidations of some of the very obscure passages that occur throughout the work; and also for the labour of correcting much of the press, which he undertook for me while unavoidably engaged in other pursuits.

In conclusion, I beg to state, that upon myself must rest the responsibility of all the errors and deficiencies in the work, which I feel convinced cannot but be many; I trust, however, that they will in general be found comparatively unimportant.

Pembroke College, 1840.

HORAPOLLO.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

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WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,

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N.B. The inverted commas in the text denote the parts which have been already recognized in the hieroglyphics : and the Italics between the text and notes refer to the hieroglyphical illustrations.

HORAPOLLO.

ΒΙΒΛΙΟΝ ΠΡΩΤΟΝ.

BOOK I.

I. HOW THEY DENOTE ETERNITY.

ά. Πῶς αἰῶνα σημαίνουσι.

Αἰῶνα σημαίνοντες, ἥλιον καὶ σελήνην γράφουσι, διὰ τὸ αἰώνια εἶναι στοιχεῖα· αἰῶνα δ' ἑτέρως γράψαι βουλόμενοι, ὄφιν ζωγρα-

To denote *Eternity** they depict the SUN and MOON, because their elements are eternal. But when they would ‘ represent *Eternity** diffe-

I. *Denotes Eternal.*
II. *Head of a God with the Basilisk upon it. The basilisk often passes over the head, and is occasionally found passing round it.*
III. *Denotes Immortality.*—Sharpe, 186, 191.

* Eternal power?—a definite period?—an age?

φοῦσιν, ἔχοντα τὴν οὐρὰν ὑπὸ τὸ λοιπὸν σῶμα κρυπτομένην, ὃν καλοῦσιν Αἰγύπτιοι Οὐραῖον,† ὅ ἐστιν Ἑλληνιστὶ βασιλίσκον·‡ ὅνπερ χρυσοῦν ποιοῦντες, θεοῖς περιτιθέασιν. αἰῶνα δὲ λέγουσιν Αἰγύπτιοι διὰ τοῦδε τοῦ ζώου δηλοῦσθαι·§ ἐπειδὴ τριῶν γενῶν ὄφεων καθεστώτων τὰ μὲν λοιπὰ, θνητὰ ὑπάρχει, τοῦτο δὲ μόνον ἀθάνατον· ὃ καὶ προσφυσῆσαν* ἑτέρῳ παντὶ ζώῳ δίχα καὶ‖ τοῦ δακεῖν, ἀναιρεῖ. ὅθεν ἐπειδὴ δοκεῖ ζωῆς καὶ θανάτου κυριεύειν, διὰ τοῦτο αὐτὸν ἐπὶ τῆς κεφαλῆς τῶν θεῶν ἐπιτιθέασιν.

'rently, they delineate a SERPENT with its tail covered by the rest of its body: the Egyptians call this Ouraius,† which in the Greek language signifies Basilisk:‡ And they place golden figures of it round the Gods. The Egyptians say that Eternity is represented by this animal; because of the three existing species of serpents, the others are mortal, but this alone is immortal; and¶ because it destroys any other animal by merely breathing upon it even without biting. And hence, inasmuch as it thus appears to have power over life and death, they place it upon the head of the Gods.

† ΟΥΡΟ, in Coptic, signifies a king. Jab. Champ. Tat.—Morell suggests Οὐβαῖος, as a derivative from אוב, *Ob*, a serpent.

‡ The Cobra Capella.—Hasselquist is in error when he says that the Arabs call this serpent Haje. They call it Nasher: and Haiyeh or Hayyeh is a general name for a serpent.

§ Par. A and B omit.

* Kircher suggests, "By the hiss."—See also Sanchoniatho Eus. Pr. Ev. lib. i. c. 10.

‖ Ald. om. καί.

¶ Qy. insert "Power?"

II. HOW THE UNIVERSE.

β'. Πῶς κόσμον.

Κόσμον βουλόμενοι γράψαι, ὄφιν ζωγραφοῦσι τὴν ἑαυτοῦ ἐσθίοντα οὐρὰν, ἐστιγμένον φολίσι ποικίλαις. διὰ μὲν τῶν φολίδων αἰνιττόμενοι τοὺς ἐν τῷ κόσμῳ ἀστέρας. βαρύτατον δὲ τὸ ζῶον, καθάπερ καὶ ἡ γῆ. λειότατον δὲ, ὥσπερ ὕδωρ. καθ' ἕκαστον δὲ ἐνιαυτὸν τὸ γῆρας ἀφεὶς, ἀποδύεται. καθ' ὃ καὶ ὁ ἐν τῷ κόσμῳ ἐνιαύσιος χρόνος

When they would represent the *universe*, they delineate a SERPENT bespeckled with variegated scales, devouring its own tail; by the scales intimating the stars in the universe. The animal is also extremely heavy, as is the earth, and extremely slippery, like the water: moreover, it every year puts off its old age with its skin, as in the universe the annual period effects a corres-

I. II. III. *The three species of serpents found upon the monuments.*

The figures of the god Atmou sometimes exhibit instances of a serpent with its tail in its mouth. See Pl. I. fig. 1. Perhaps the nearest known approximation to the text is the serpent running round the lid of the sarcophagus of Ramesses III. at Cambridge, which rests its head upon its tail, and may indicate the Universe.

ἐναλλαγὴν ποιούμενος, νεάζει. τὸ δὲ ὡς τροφῇ χρῆσθαι τῷ ἑαυτοῦ σώματι, σημαίνει, τὸ πάντα ὅσα ἐκ τῆς θείας προνοίας ἐν τῷ κόσμῳ γεννᾶται, ταῦτα πάλιν καὶ τὴν μείωσιν εἰς αὐτὸν* λαμβάνειν.

ponding change, and becomes renovated. And the making use of its own body for food implies, that all things whatsoever, that are generated by divine providence in the world, undergo a corruption* into it again.

III. HOW A YEAR.

γ'. Πῶς ἐνιαυτόν.

Ἐνιαυτὸν δὲ βουλόμενοι δηλῶσαι, Ἶσιν, τουτέστι γυ-

'When they would represent a *year*, they delineate

I. *A year.*
II. Isis Sothis, *from the ceiling of the Ramesseion.*
III. *The palm branch, on which Thoth measures time.*

* De Pauw proposes εἰς αυτὸ, or εἰς αὐτὰ, which Leemans adopts. But it simply refers to the ancient doctrine of Generation and Corruption. See Arist. de Gen. et Cor.

ναῖκα ζωγραφοῦσιν. τῷ δὲ αὐτῷ, καὶ τὴν θεὸν σημαίνουσιν. Ἴσις δὲ παρ' αὐτοῖς ἐστὶν ἀστὴρ, Αἰγυπτιστὶ καλούμενος Σῶθις, Ἑλληνιστὶ δὲ Ἀστροκύων,* ὃς καὶ δοκεῖ βασιλεύειν τῶν λοιπῶν ἀστέρων· ὁτὲ μὲν μείζων, ὁτὲ δὲ ἥσσων ἀνατέλλων· καὶ ὁτὲ μὲν λαμπρότερος, ὁτὲ † δὲ, οὐχ οὕτως. ἔτι δὲ καὶ διότι κατὰ τὴν τούτου τοῦ ἄστρου ἀνατολὴν, σημειούμεθα περὶ πάντων τῶν ἐν τῷ ἐνιαυτῷ μελλόντων τελεῖσθαι.‡ διόπερ οὐκ ἀλόγως τὸν ἐνιαυτὸν, Ἴσιν λέγουσιν. καὶ ἑτέρως δὲ ἐνιαυτὸν γράφοντες, φοίνικα ζωγραφοῦσι, διὰ τὸ δένδρον τοῦτο μόνον τῶν ἄλλων κατὰ τὴν ἀνατολὴν τῆς σελήνης, μίαν βάϊν γεν-

'Isis, i. e. a woman. By the same symbol they also represent the *goddess*. Now Isis is with them a star, called in Egyptian, Sothis, but in Greek Astrocyon, [the Dog-star]; which seems also to preside over the other stars, inasmuch as it sometimes rises greater, and at other times less; sometimes brighter, and at other times not so; and moreover, because according to the rising of this star we shew all the events of the ensuing year:‡ therefore not without reason do they call the year Isis. When they would represent the *year* otherwise, they delineate a PALM TREE§ [BRANCH], because of all others this tree alone at each renovation of the

* Ἀστρομύων, Par C. Ald. Merc. Treb.

† ἐσθ' ὅτε, Mor. Par A, B.

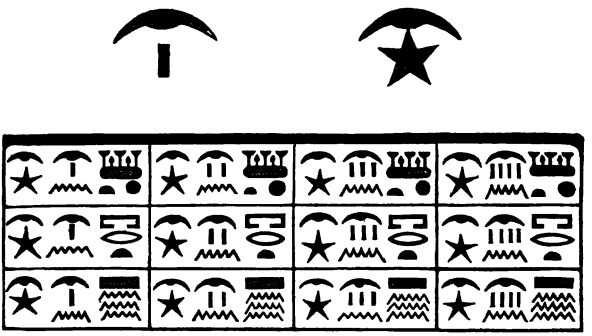
‡ Regulate the calendar.

§ Qy. *A palm branch*, Sharpe, 636. Clemens Alex. describing a procession, states that the Horoscopus carries a φρίνικα, which evidently must imply a palm branch. See passage of Clemens in the Appendix.

νᾶν, ὡς ἐν ταῖς δώδεκα βάϊσιν* ἐνιαυτὸν ἀπαρτίζεσθαι.

moon produces one additional branch, so that in twelve branches the year is completed.

IV. HOW A MONTH.



δ'. Πῶς μῆνα.

Μῆνα δὲ γράφοντες, βάϊν ζωγραφοῦσιν, ἢ σελήνην ἐπεστραμμένην εἰς τὸ

'To represent a *month* they 'delineate a PALM BRANCH, or, the MOON INVERTED.

I. II. *A month.*
III. *The twelve months, divided into three seasons:*

Season of Vegetation.
Thoth. Paophi. Hathor. Choiak.
Season of Harvest.
Toby. Mechir. Phamenoth. Pharmuthi.
Season of Inundation.
Pachon. Paoni. Epiphi. Mesori.

* Ald. Par C. Merc.—βάεσιν, al.

κάτω. βάϊν μὲν, τῆς προειρημένης ἐπὶ τοῦ φοίνικος αἰτίας χάριν· σελήνην δὲ ἐπεστραμμένην εἰς τὸ κάτω, ἐπειδή φασιν, ἐν τῇ ἀνατολῇ πεντεκαίδεκα μοιρῶν ὑπάρχουσαν,† πρὸς τὸ ἄνω τοῖς κέρασιν ἐσχηματίσθαι ἐν δὲ τῇ ἀποκρούσει, τὸν ἀριθμὸν τῶν τριάκοντα ἡμερῶν πληρώσασαν, εἰς τὸ κάτω τοῖς κέρασι νεύειν.

A palm branch for the reason before mentioned respecting the palm tree; and the moon inverted, because they say, that, in its increase, when it has come to fifteen degrees,* it appears in figure with its horns erect; and in its decrease, after having completed the number of thirty days,‡ it sets with its horns inverted.

V. HOW THE CURRENT OR CIVIL YEAR.

ε'. Πῶς τὸ ἐνιστάμενον ἔτος.

Ἔτος τὸ ἐνιστάμενον γράφοντες, τέταρτον ἀρύρας γράφουσιν. ἔστι δὲ

'To represent the *current* 'year, they depict [with the 'sign of the year?] the fourth

I. *Year as used in dates that refer to the reigns of kings or ages of individuals.*
II. *Year as an interval of time.*—Sh. 634, 635.

* During the first fifteen days?
† Aug. Mor. Par A. Merc.—μοῖραι ὑπάρχουσι, al.
‡ During the last fifteen days.

μέτρον γῆς ἡ ἄρουρα, πηχῶν ἑκατόν. βουλόμενοί τε ἔτος εἰπεῖν, τέταρτον λέγουσιν. ἐπειδή φασι κατὰ τὴν* ἀνατολὴν τοῦ ἄστρου τῆς Σώθεως,† μέχρι τῆς ἄλλης ἀνατολῆς, τέταρτον ἡμέρας προστίθεσθαι, ὡς εἶναι τὸ ἔτος τοῦ θεοῦ, τριακοσίων ἑξήκοντα πέντε ἡμερῶν.‡ ὅθεν καὶ διὰ τετραετηρίδος περισσὴν ἡμέραν ἀριθμοῦσιν Αἰγύπτιοι· τὰ γὰρ§ τέσσαρα τέταρτα ἡμέραν ἀπαρτίζει.

'part of an ARURA: now the Arura is a measure of land of an hundred cubits. And when they would express a year they say *a quarter* [add the quarter?]:¶ for they affirm that in the rising of the star Sothis,† the fourth part of a day intervenes between the (completion of the solar year and the) following rising (of the star Sothis), because the year of the God [the solar year] consists of only 365 days;‡ hence in the course of each tetraeterid‖ the Egyptians intercalate an entire day, for the four quarters complete the day.

* Par A. B. om. τὴν.

† i.e. calculating according to Sothic time.

‡ Salm. and De Pauw suggest, and Leem has ventured to insert in the text, καὶ τετάρτου, i.e. *and a quarter*, which entirely destroys the passage. Mr. Wilkinson says, "They had two years, one intercalated, the other not: the former was calculated from the Heliacal rising of the Dogstar, to that of the ensuing year, and was hence called the *Sothic year*: it had also the name of *Squared year*, from the intercalation; and when expressed in hieroglyphics a square is placed instead of the globe of the solar year, which last was used in the dates of their tablets, that refer to the reigns of kings or ages of individuals." Mat. Hier. part ii. p. 134.

§ δέ. Al.

‖ The period of four Julian years.

¶ Substitute a square?

VI. WHAT THEY SIGNIFY BY DELINEATING A HAWK.

ϛ'. Τί δηλοῦσιν ἱέρακα γράφοντες.

Θεὸν βουλόμενοι σημῆναι, ἢ ὕψος, ἢ ταπέινωσιν, ἢ ὑπεροχήν, ἢ αἷμα, ἢ νίκην, [ἢ Ἄρεα, ἢ Ἀφροδίτην,]* ἱέρακα ζωγραφοῦσι. Θεὸν μὲν, διὰ τὸ πολύγονον εἶναι τὸ ζῶον, καὶ πολυχρόνιον· ἔτι γὲ μὴν, ἐπεὶ καὶ δοκεῖ εἴδωλον ἡλίου ὑπάρχειν, παρὰ πάντα τὰ πετεινὰ πρὸς τὰς αὐτοῦ ἀκτῖνας ὀξυωποῦν· ἀφ' οὗ καὶ οἱ ἰατροὶ πρὸς ἴασιν ὀφθαλμῶν τῇ ἱερακίᾳ βοτάνῃ χρῶνται· ὅθεν καὶ τὸν ἥλιον ὡς κύριον ὄντα

When they would signify *God*, or *height*, or *lowness*, or *excellence*, or *blood*, or *victory*, (or *Ares*, or *Aphrodite*,) [Hor or Hathor], they delineate a HAWK. They symbolize by it *God*, because the bird is prolific and long-lived, or perhaps rather because it seems to be an image of the sun, being capable of looking more intently towards his rays than all other winged creatures: and hence physicians for the cure of the eyes use the herb hawkweed: hence

I. RA *or* PHRA, *the Sun, also* HOR.—Sh. 110.
II. HATHOR.
III. *This figure is constantly found over the head of the Egyptian kings in the representations of their victories, as well as upon other occasions.*

* Ald. and Treb. omit.

ὁράσεως, ἔσθ' ὅτε ἱερακόμορφον ζωγραφοῦσιν. ὕψος δὲ, ἐπεὶ τά μὲν ἕτερα ζῶα εἰς ὕψος πέτεσθαι προαιρούμενα, πλαγίως περιφέρεται, ἀδυνατοῦντα κατευθὺ χωρεῖν· μόνος δὲ ἱέραξ εἰς ὕψος κατευθὺ πέτεται. ταπείνωσιν δὲ, ἐπεὶ τὰ ἕτερα ζῶα, οὐ κατὰ κάθετον πρὸς τοῦτο χωρεῖ, πλαγίως δὲ καταφέρεται· ἱέραξ δὲ κατευθὺ, ἐπὶ τὸ ταπεινὸν τρέπεται. ὑπεροχὴν δὲ, ἐπειδὴ δοκεῖ πάντων τῶν πετεινῶν διαφέρειν. αἷμα δὲ, ἐπειδή φασι* τοῦτο τὸ ζῶον, ὕδωρ μὴ πίνειν, ἀλλὰ αἷμα. νίκην δὲ, ἐπειδὴ δοκεῖ τοῦτο τὸ ζῶον, πᾶν νικᾶν πετεινόν. ἐπειδὰν γὰρ ὑπὸ ἰσχυροτέρου ζώου καταδυναστεύηται, τὸ τηνικαῦτα ἑαυτὸν ὑπτιάσας ἐν τῷ ἀέρι, ὡς τοὺς μὲν ὄνυχας αὐτοῦ ἐν τῷ ἄνω ἐσχηματίσθαι, τὰ δὲ

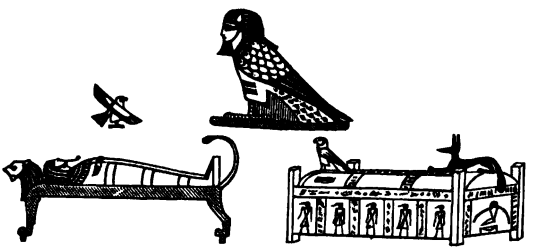
also it is, that under the form 'of a HAWK, they sometimes 'depict the *sun* as lord of vision. And they use it to denote *height*, because other birds, when they would soar on high, move themselves from side to side, being incapable of ascending vertically; but the hawk alone soars directly upwards. And they use it as a symbol of *lowness*, because other animals move not in a vertical line, but descend obliquely; the hawk, however, stoops directly down upon any thing beneath it. And they use it to denote *excellence*, because it appears to excel all birds—and for *blood*, because they say that this animal does not drink water, but blood—and for *victory*, because it shews itself capable of overcoming every winged creature; for when pressed by some more powerful bird, it directly turns itself in the air upon its

* δοκεῖ, Mor.

πτερὰ καὶ τὰ ὀπίσθια εἰς τὰ κάτω, τὴν μάχην τοιεῖται. οὕτω γὰρ τὸ ἀντιμαχόμενον ἀυτῷ ζῶον, τὸ αυτὸ ποιῆσαι ἀδυνατοῦν, εἰς ἥτταν ἔρχεται.

back, and fights with its claws extended upwards, and its wings and back below; and its opponent being unable to do the like, is overcome.

VII. HOW THEY INDICATE THE SOUL.



ζ. Πως δηλοῦσι ψυχήν.

Ἔτι γε μὴν καὶ ἀντὶ ψυχῆς ὁ ἱέραξ τάσσεται, ἐκ τῆς τοῦ ὀνόματος ἑρμηνείας. καλεῖται γὰρ παρ' Αἰγυπτίοις ὁ ἱέραξ, βαϊήθ. τοῦτο δὲ τό ὄνομα διαιρεθὲν, ψυχὴν σημαίνει καὶ καρδίαν. ἔστι γὰρ τὸ μὲν

'Moreover, the HAWK is put 'for the soul, from the signifi- 'cation of its name; for among 'the Egyptians the hawk is 'called BAIETH: and this name in decomposition signifies soul and heart; for the word BAI is the soul, and

I. *The departing soul.*
II. *The hawk found sitting upon the mummy cases.*
III. *The external mummy case.*

βαί, ψυχὴ· τὸ δὲ ἦθ, καρδία. ἡ δὲ καρδία κατ' Αἰγυπτίους, ψυχῆς περίζολος· ὥςτε σημαίνειν τὴν σύνθεσιν τοῦ ὀνόματος, ψυχὴν ἐγκαρδίαν. ἀφ' οὗ καὶ ὁ ἱέραξ διὰ τὸ* πρὸς τὴν ψυχὴν συμπαθεῖν, ὕδωρ οὐ πίνει τὸ καθόλου, ἀλλ' αἷμα, ᾧ καὶ ἡ ψυχὴ τρέφεται.

ETH the heart; and the heart, according to the Egyptians, is the shrine of the soul; so that in its composition the name signifies 'soul enshrined in heart.' Whence also the hawk, from its correspondence with the soul, never drinks water, but blood, by which, also, the soul is sustained.

VIII. HOW ARES AND APHRODITE (HOR AND HATHOR.)†

ή. Πῶς Ἄρεα καὶ Ἀφροδίτην.

Ἄρεα δὲ γράφοντες καὶ Ἀφροδίτην, δύο ἱέρακας ζωγραφοῦσιν· ὧν τὸν ἄρ-

'To denote *Ares* and *Aphrodite* (*Hor* and *Athor*), they delineate TWO HAWKS; † of

I. *Hor or Horus.*
II. *Athor, Hathor, or Thyhor, the Egyptian Venus.*

* Aug. Par A. B. insert καί.

† To denote *Hor*, they delineate a HAWK; and to denote *Hathor*, a

σενα, εἰκάζουσιν Ἄρεϊ, τὴν δὲ θήλειαν, Ἀφροδίτῃ. ἐπειδὴ τὰ μὲν ἄλλα θηλυκὰ ζῶα πρὸς πᾶσαν μίξιν τῷ ἀνδρὶ οὐχ ὑπακούει, καθάπερ ἱέραξ. τριακοντάκις γὰρ τῆς ἡμέρας βασανιζομένη, ἐπειδὰν ἀναχωρήσῃ.* φωνηθεῖσα ὑπὸ τοῦ ἄρσενος, πάλιν ὑπακούει. διὸ καὶ πᾶσαν θήλειαν τῷ ἀνδρὶ πειθομένην, Αἰγύπτιοι Ἀφροδίτην καλοῦσι· τὴν δὲ μὴ πειθομένην, οὐχοὕτω προσαγορεύουσι. διὰ τοῦτο καί ἡλίῳ τὸν ἱέρακα ἀνέθεσαν παραπλησίως γὰρ τῷ ἡλίῳ τὸν τριάκοντα ἀριθμὸν ἐν τῷ πλησιασμῷ τῆς θηλειας ἀποδίδωσιν.

which they assimilate the male to Ares (Hor), and the female to Aphrodite (Hathor), for this reason, quod ex cæteris animantibus fœmina mari non ad omnem congressum obtemperat, ut in accipitrum genere, in quo etsi tricies in die fœmina a mare comprimatur, ab eo digressa, si inclamata fuerit paret iterum. Wherefore the Egyptians call every female that is obedient to her husband Aphrodite (Hathor), but one that is not obedient they do not so denominate. For this reason they have consecrated the hawk to the sun: for, like the sun, it completes the number thirty in its conjunctions with the female.

Ετέρως δὲ τὸν Ἄρεα καὶ τὴν Ἀφροδίτην γράφοντες, δύο κορώνας ζω-

When they would denote *Ares* and *Aphrodite (Hor-* and *Athor*) otherwise, they

HAWK WITHIN AN ENCLOSURE, as in the figure, which is read as *the abode of Horus*. Plutarch states that ATHURI signifies *Horus's mundane house.*

* ἀναχωρηθεῖσα, Par C.

μὲν, ὅτι αὐτογενές ἐστι τὸ ζῶον, ὑπὸ θηλείας μὴ κυοφορούμενον. μόνη* γὰρ γένεσις αὐτοῦ, τοιαύτη ἐστίν. ἐπειδὰν ὁ ἄρσην βούληται παιδοποιήσασθαι, βοὸς ἀφόδευμα λαβὼν, πλάσσει σφαιροειδὲς παραπλήσιον τῷ κόσμῳ σχῆμα· ὃ ἐκ τῶν ὀπισθίων μερῶν κυλίσας ἀπὸ ἀνατολῆς εἰς δύσιν, αὐτὸς πρὸς ἀνατολὴν βλέπει, ἵνα ἀποδῶ τὸ τοῦ κόσμου σχῆμα. αὐτὸς γὰρ ἀπὸ τοῦ ἀπηλιώτου εἰς λίβα φέρεται· ὁ δὲ τῶν ἀστέρων δρόμος, ἀπὸ λιβὸς εἰς ἀπηλιώτην· ταύτην οὖν τὴν σφαῖραν κατορύξας, εἰς γῆν κατατίθεται ἐπὶ ἡμέρας εἰκοσιοκτὼ, ἐν ὅσαις καὶ ἡ σελήνη ἡμεραις† τὰ δώδεκα ζώδια κυκλεύει. ὑφ' ἣν ἀπομένον, ζωογονεῖται τὸ τῶν κανθάρων γένος. τῇ ἑνάτῃ δὲ καὶ εἰκοστῇ‡ ἡμέρᾳ ἀνοίξας τὴν σφαῖ-

And they symbolise by this an *only begotten*, because the scarabæus is a creature self-produced, being unconceived by a female; for the propagation of it is unique after this manner:—when the male is desirous of procreating, he takes dung of an ox, and shapes it into a spherical form like the world; he then rolls it from the hinder parts from east to west, looking himself towards the east, that he may impart to it the figure of the world, (for that is borne from east to west, while the course of the stars is from west to east): then, having dug a hole, the scarabæus deposits this ball in the earth for the space of twenty-eight days, (for in so many days the moon passes through the twelve signs of the zodiac). By thus remaining under the moon, the race of scarabæi is endued with

* μόνον, Ald. Merc. Caus. Pier.
† ἡ σελήνες ἥμερα, Par C.
‡ ὀγδόῃ, Mor. Aug. De Pauw.

ραν, εἰς ὕδωρ βάλλει. ταύτην γὰρ τὴν ἡμέραν νομίζει σύνοδον εἶναι σελήνης καὶ ἡλίου, ἔτι τε καὶ γένεσιν κόσμου. ἧς ἀνοιγομένης ἐν τῷ ὕδατι, ζῶα ἐξέρχεται, τουτέστιν οἱ κάνθαροι. γένεσιν δὲ, διὰ τὴν προειρημένην αἰτίαν. πατέρα δὲ, ὅτι ἐκ μόνου πατρὸς τὴν γενέσιν ἔχει ὁ κάνθαρος. κόσμον δὲ, ἐπειδὴ κοσμοειδῆ τὴν γένεσιν ποιεῖται. ἄνδρα δὲ, ἐπειδὴ θηλυκὸν γένος αὐτοῖς οὐ γίνεται. εἰσὶ δὲ καὶ κανθάρων ἰδέαι τρεῖς. πρώτη μὲν, αἰλουρόμορφος, καὶ ἀκτινωτὴ, ἥνπερ καὶ ἡλίῳ ἀνέθεσαν διὰ τὸ σύμβολον. φασὶ γὰρ τὸν ἄρρενα αἴλουρον, συμμεταβάλλειν τὰς κόρας τοῖς τοῦ ἡλίου δρόμοις. ὑπεκτείνονται μὲν γὰρ κατὰ πρωῖ πρὸς τὴν τοῦ θεοῦ ἀνατολήν· στρογγυλοειδεῖς δὲ γίνονται κατὰ τὸ μέσον τῆς ἡμέρας, ἀμαυρότεραι δὲ φαίνονται, δύνειν μέλλοντος τοῦ ἡλίου.

life; and upon the nine and twentieth day after having opened the ball, it casts it into water, for it is aware that upon that day the conjunction of the moon and sun takes place, as well as the generation of the world. From the ball thus opened in the water, the animals, that is the scarabæi, issue forth. The scarabæus also symbolizes *generation*, for the reason before mentioned —and a *father*, because the scarabæus is engendered by a father only—and the *world*, because in its generation it is fashioned in the form of the world—and a *man*, because there is no female race among them. Moreover there are three species of scarabæi, the first like a cat, and irradiated, which species they have consecrated to the sun from this similarity: for they say that the male cat changes the shape of the pupils of his eyes according to the course of the sun: for in the morning

ὅθεν καὶ τὸ ἐν Ἡλίου πόλει ξόανον τοῦ θεοῦ αἰλουρόμορφον ὑπάρχει. ἔχει δὲ πᾶς κάνθαρος καὶ δακτύλους τριάκοντα, διὰ τὴν τριακονταήμερον* τοῦ μηνὸς, ἐν αἷς ὁ ἥλιος ἀνάτελλων, τὸν ἑαυτοῦ ποιεῖται δρόμον. δευτέρα δὲ γενεὰ, ἡ δίκερως καὶ ταυροειδὴς, ἥτις καὶ τῇ Σελήνῃ καθιερώθη, ἀφ' οὗ καὶ τὸν οὐράνιον† ταῦρον, ὕψωμα τῆς θεοῦ ταύτης λέγουσιν εἶναι παῖδες Αἰγυπτίων. τρίτη δὲ, ἡ μονόκερως καὶ ἰδιόμορφος,§ ἣν Ἑρμῇ διαφέρειν ἐνόμισαν· καθὰ καὶ ἶβις τὸ ὄρνεον.

at the rising of the god, they are dilated, and in the middle of the day become round, and about sunset appear less brilliant: whence, also, the statue of the god in the city of the sun is of the form of a cat. Every scarabæus also has thirty toes, corresponding with the thirty days duration of the month, during which the rising sun [moon ?] performs his course. The second species is the two horned and bull formed, which is consecrated to the moon; whence the children of the Egyptians say, that the bull in the heavens is the exaltation of this goddess. The third species is the one horned and Ibis formed,§ which they regard as consecrated to Hermes [Thoth], in like manner as the bird Ibis.

* τῶν τριάκοντα ἡμέρων, Par C. Ald. Merc. Caus. Pier. Leem.

† τῷ οὐρανῷ, Ald. Merc. Caus. Pier. De Pauw.

‡ Cuper. and De Pauw propose ἰβιόμορφος, *ibis-formed*; which is adopted in the translation above, but not inserted in the text.

XI. WHAT THEY IMPLY BY DEPICTING A VULTURE.

ια'. Τί γῦπα γράφοντες δηλοῦσι.

Μητέρα δὲ γράφοντες, ἢ βλέψιν, ἢ ὅριον, ἢ πρόγνωσιν, ἢ ἐνιαυτὸν, ἢ οὐρανίαν,* ἢ ἐλεήμονα, ἢ Ἀθηνᾶν, ἢ Ἥραν, ἢ δραχμὰς δύο, γῦπα ζωγραφοῦσι. μητέρα μὲν, ἀπειδὴ ἄῤῥεν ἐν τούτῳ τῷ γένει τῶν ζώων οὐχ ὑπάρχει. ἡ δὲ γένεσις αὐτῶν, γίνεται τρόπῳ τοιῷδε. ὅταν ὀργάσῃ πρὸς σύλληψιν ἡ γὺψ, τὴν φύσιν ἑαυτῆς ἀνοίξασα πρὸς βορέαν ἄνεμον, ὑπὸ τούτου ὀχεύεται ἐπὶ ἡμέρας πέν-

'To denote a *mother*, or *vision*, or *boundary*, or *foreknowledge*, or a *year*, or *heaven*, or one that is *compassionate*, or *Athena* '[*Neith*], or *Hera* [*Saté*], or *two drachmas*, they delineate 'a VULTURE. They signify by it a *mother*, because in this race of creatures there is no male. Gignuntur autem hunc in modum. Cum amore concipiendi vultur exarserit, vulvam ad Boream aperiens, ab eo velut comprimitur per dies quinque, during which time

I. *Mother.* II. *Victory.* III. *Lower Egypt.*

* Treb. om.

τε· ἐν αἷς, οὔτε βρωτοῦ οὔτε ποτοῦ μεταλαμβάνει, ποθοῦσα* παιδοποιΐαν. ἔστι δὲ καὶ ἄλλα γένη ὀρνέων,† ἃ ὑπὸ ἀνέμου συλλαμβάνει, ὧν τὰ ὠὰ πρὸς βρῶσιν αὐτὸ μόνον, οὐκέτι δὲ προς ζωογονίαν ἐστὶ χρήσιμα. γυπῶν δὲ ὑπηνέμιον ποιουμένων τὴν ὀχείαν, ἡ τῶν ὠῶν γένεσις ζωογονεῖται.‡ βλέψιν δὲ, ἐπειδὴ τῶν ἄλλων ζώων ἁπάντων, ὀξυωπέστερον ὁρᾷ ἡ γύψ· ἐν μὲν ἀνατολῇ τοῦ ἡλίου ὄντος, πρὸς δύσιν βλέπουσα, ἐν δύσει δὲ τοῦ θεοῦ ὑπάρχοντος, πρὸς ἀνατολὴν, ἐξ ἱκανοῦ διαστήματος πορίζομένη τὰ πρὸς χρῆσιν ἀυτῇ βρώσιμα. ὅριον δὲ, διότι πολέμου μέλλοντος τελειοῦσθαι, τὸν τόπον ὁρίζει, ἐν ᾧ‡ μέλλει ὁ πόλεμος γίνεσθαι, πρὸ ἡμερῶν ἑπτὰ ἐπ' ἀυτὸν παραγι-

she partakes neither of food nor drink, being intent upon procreation. There are also other kinds of birds which conceive by the wind, but their eggs are of use only for food, and not for procreation; but the eggs of the vultures that are impregnated by the wind possess a vital principle. The vulture is used also as a symbol of *vision*, because it sees more keenly than all other creatures; and by looking towards the west when the sun is in the east, and towards the east when the god is in the west, it procures its necessary food from afar. And it signifies a *boundary* [landmark ?] because, when a battle is to be fought, it points out the spot on which it will take place, by betaking itself thither seven days beforehand:—and *foreknowledge*, both from the circumstance last men-

* ποιοῦσα, Ald. Par C. Merc. † γυπῶν, Ald. Merc.
‡ Treb. omits from γυπῶν,—also from ἐν ᾧ, to παραγινομένη.

νομένη. πρόγνωσιν δὲ, διά τε τὰ προειρημένα, καὶ ὅτι* πρὸς τοὺς πλείονας σφαζομένους καὶ ἡττωμένους† βλέπει, ταμιευομένη τὴν ἑαυτῆς ἐκ τῶν πτωμάτων τροφὴν· παρ' ὃ καὶ οἱ ἀρχαῖοι βασιλεῖς, κατασκόπους ἔπεμπον σκεπτόμενοι κατὰ ποῖον τοῦ πολέμου αἱ γῦπες βλέπουσι μέρος, ἐντεῦθεν σημειούμενοι τοὺς ἡττωμένους. § ἐνιαυτὸν δὲ, διὰ τὸ ἐν τούτῳ τῷ ζώῳ τριακοσίας ἑξήκοντα πέντε ἡμέρας τοῦ ἔτους διαιρεῖσθαι, ἐν αἷς ὁ ἐνιαύσιος ἐκτελεῖται χρόνος. ἑκατὸν γὰρ εἴκοσιν ἡμέρας ἔγκυος μένει, καὶ τὰς ἴσας τοὺς νεοσσοὺς ἐκτρέφει. ταῖς δὲ λειπούσαις ἑκατόν εἴκοσι,‡ τὴν ἑαυτῆς ἐπιμέλειαν ποιεῖται, μήτε κυο-

'tioned, and because it looks 'towards that army which is 'about to have the greater 'number killed, and be defeat-'ed, reckoning on its food from their slain: and on this account the ancient kings were accustomed to send forth observers to ascertain towards which part of the battle the vultures were looking, to be thereby apprized which army was to be overcome. And it symbolizes a *year*, because the 365 days of the year, in which the annual period is completed, are exactly apportioned by the habits of this creature; for it remains pregnant 120 days, and during an equal number it brings up its young, and during the remaining 120 it gives its attention to itself, neither conceiving nor bringing up its young, but pre-

* ἢ τῆς προειρημένης αἰτίας χάριν ἢ ὅτι . . . . . πυκτίδα γινομένη, ἢ ἐν ἄγρᾳ, Par A.—ἢ τοῖς προειρημένοις χάριν . . . . . πι πυκτίδα γιγνομένη, ἢ ἐν ἄγρᾳ, Par B.

† ἡπτομένους, Merc. Ald.

§ Treb. am. from ἐντεῦθεν.

‡ Ald. om. εἴκοσι.

φοροῦσα, μήτε τρέφουσα, παρασκευάζουσα δὲ ἑαυτὴν εἰς ἑτέραν σύλληψιν· τὰς δὲ λοιπὰς πέντε τοῦ ἔτους ἡμέρας, ὡς ἤδη προεῖπον, εἰς τὴν τοῦ ἀνέμου ὀχείαν καταναλίσκει. ἐλεήμονα δὲ, ὅπερ δοκεῖ παρά τισιν ἐναντίωτατον ὑπάρχειν, ἐπεὶ τοῦτο τὸ ζῶον πάντα ἀναιρεῖ. ἠναγκάσθησαν δὲ τοῦτο γράψαι, ἐπειδὴ ἐν ταῖς ἑκατὸν εἴκοσι* ἡμέραις, ἐν αἷς τα ἑαυτῆς ἐκτρέφει τέκνα, ἐπὶ πλεῖον οὐ πέτεται, περὶ δὲ τοὺς νεοσσοὺς καὶ τὴν τούτων τροφὴν ἀσχολεῖται. ἐν αἷς ἀπορήσασα τροφῆς, ἣν παράσχηται τοῖς νηπίοις, τὸν ἑαυτῆς μηρὸν ἀνατεμοῦσα, παρέχει τοῖς τέκνοις τοῦ αἵματος μεταλαμβάνειν, ὡς μὴ ἀπορήσαντα τροφῆς ἀναιρεθῆ-

paring itself for another conception;† and the remaining five days of the year, as I have said before, it devotes to another impregnation by the wind. It symbolises also a *compassionate person*, which appears to some to be the furthest from its nature, inasmuch as it is a creature that preys upon all things; but they were induced to use it as a symbol for this, because in the 120 days, during which it brings up its offspring, it flies to no great distance, but is solely engaged about its young and their sustenance; and if during this period it should be without food to give its young, it opens its own thigh, and suffers its offspring to partake of the blood, that they may not perish from want of nourishment:—and *Athena* [*Neith*], and *Hera* [*Saté*], because

* Ald. om. εἴκοσι.

† This division appears to intimate the three seasons of the Egyptian year,—four months of *Vegetation*, four months of *Harvest*, and four of the *Inundation*, and the five epagomenæ consecrated as the birthdays of the gods.

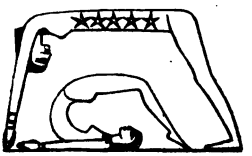
ναι. Ἀθηνᾶν δὲ καὶ Ἥραν, ἐπειδὴ δοκεῖ παρ' Αἰγυπτίοις, Ἀθηνᾶ μὲν τὸ ἄνω τοῦ οὐρανοῦ ἡμισφαίριον ἀπειληφέναι· τὸ δὲ κάτω, Ἥρα. ὅθεν καὶ ἄτοπον ἡγοῦνται ἀρσενικῶς δηλοῦν τὸν οὐρανὸν, θηλυκῶς μέν τοι τὴν οὐρανόν.* διότι καὶ ἡ γένεσις ἡλίου καὶ σελήνης καὶ τῶν λοιπῶν ἀστέρων, ἐν αὐτῷ ἀποτελεῖται, ὅπερ ἐστὶ θηλείας ἔργον. καὶ τὸ τῶν γυπῶν δὲ, ὡς προεῖπον, γένος, θηλειῶν ἐστι γένος μόνον.† δι' ἣν αἰτίαν καὶ παντὶ θηλυκῷ ζωδίῳ οἱ Αἰγύπτιοι γῦπα ὡς βασίλειον ἐπιτιθέασιν, ἀφ' οὗ καὶ πᾶσαν θεὰν, ἵνα μὴ περὶ ἑκάστης γράφων, μηκύνω τὸν λόγον, ... Αἰγύπτιοι, μητέρα οὖν‡ θέλοντες σημῆναι, γῦπα ζωγραφοῦσι· μήτηρ γάρ ἐστι θηλυκοῦ ζώου. οὐρανίαν δὲ, οὐ γὰρ ἀρέσ-

'among the Egyptians Athena '[Neith] is regarded as presid-'ing over the upper hemisphere, 'and Hera [*Saté*] over the lower; whence also they think it absurd to designate the heaven in the masculine, τὸν οὐρανὸν, but represent it in the feminine, τὴν οὐρανὸν, inasmuch as the generation of the sun and moon and the rest of the stars, is perfected in it, which is the peculiar property of a female. And the race of vultures, as I said before, is a race of females alone, and on this account the Egyptians over any female hieroglyph place the vulture as a mark of royalty [maternity?]. And hence, not to prolong my discourse by mentioning each in-'dividually, when the Egypti-'ans would designate any god-'dess who is a mother, they 'delineate a vulture, for it is the mother of a female progeny. And they denote by it (οὐρα-

* Ald. Treb. Caus. om. from θηλυκῶς. † μόνων, Par A.
‡ De Pauw. sugg. οὖσαν.

κει αὐλοῖς τὸν οὐρανὸν λέγειν, καθὼς προεῖπον· ἐπεὶ τούτων ἡ γένεσις ἐκεῖθέν ἐστι.* δραχμὰς δὲ δύο, διότι παρ' Αἰγυπτίοις μονάς ἐστιν αἱ δύο δραχμαί·† μονὰς δὲ, παντὸς ἀριθμοῦ γένεσις. εὐλόγως οὖν δύο δραχμὰς βουλόμενοι δηλῶσαι, γῦπα γράφουσιν, ἐπεὶ μήτηρ δοκεῖ καὶ γένεσις εἶναι, καθάπερ καὶ ἡ μονάς.

νίαν) *heaven*, (for it does not suit them to say τὸν οὐρανὸν, as I said before,) because its generation is from thence [by the wind]:—and *two drachmas*, because among the Egyptians the unit [of money] is the two drachmas,† and the unit is the origin of every number, therefore when they would denote two drachmas, they with good reason depict a vulture, inasmuch as like unity it seems to be mother and generation.

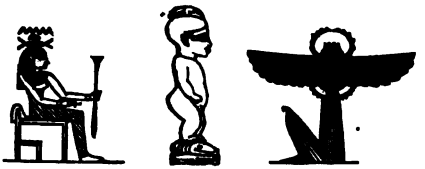


Netpe, as the upper hemisphere, or heaven; Isis, as the lower, or earth.

* Treb. om. from οὐρανίαν.

† Par A. Treb. Leem.—γραμμαί al.—Leemans observes that the Alexandrine Interpreters of the Old Testament always reckon the money by the didrachma, as in xxx. Ex. 13, for the drachma they use the half of a didrachma, τὸ ἥμισυ τοῦ διδράχμου.

XII. HOW THEY DENOTE HEPHÆSTUS [PHTHAH.]



ιβ'. Πῶς Ἥφαιστον γραφουσι.

Ἥφαιστον δὲ γράφοντες, κάνθαρον καὶ γῦπα ζωγραφοῦσιν· Ἀθηνᾶν δὲ, γῦπα καὶ κάνθαρον. δοκεῖ γὰρ αὐτοῖς ὁ κόσμος συνεστάναι ἔκ τε ἀρσενικοῦ καὶ θηλυκοῦ.† ἐπὶ δὲ τῆς Ἀθηνᾶς‡ τὴν γῦπα γράφουσιν. οὗτοι γὰρ μόνοι θεῶν παρ' αὐτοῖς, ἀρσενοθήλεις ὑπάρχουσι.

'To denote *Hephæstus* '[*Phthah*], they delineate a 'SCARABÆUS and a VULTURE, 'and to denote *Athena* [*Neith*],* a VULTURE and a SCARABÆUS; for to them the world appears to consist both of male and female, (for Athena [Neith] however they also depict a vulture) and, according to them, these are the only Gods who are both male and female.‖

I. *Neith, Athena, or Minerva.*
II. *Phthah Tore, the deformed pigmy God of Memphis, has a scarabæus on his head, and sometimes stands upon a crocodile.* III. *Phthah Socari.*

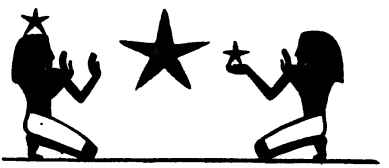
* To denote *Phthah*, they delineate a SCARABÆUS; and a VULTURE, to denote *Neith?*

† ὑπάρχοντος κάνθαρον γράφουσιν, Par A. B.

‡ De Pauw suggests the insertion of τὸν κάνθαρον, καὶ ἐπὶ τοῦ Ἡφαίστου.

‖ See c. 10 and 11.

XIII. WHAT THEY INTIMATE WHEN THEY DEPICT A STAR.



ιγ'. Τί ἀστέρα γράφοντες δηλοῦσι.

Θεὸν δὲ ἐγκόσμιον* σημαίνοντες, ἢ εἱμαρμένην, ἢ τὸν πέντε ἀριθμὸν, ἀστέρα ζωγραφοῦσι. Θεὸν μὲν, ἐπειδὴ πρόνοια θεοῦ, τὴν νίκην προστάσσει,* ᾗ τῶν ἀστέρων καὶ τοῦ παντὸς κόσμου κίνησις ἐκτελεῖται. δοκεῖ γὰρ αὐτοῖς δίχα θεοῦ, μηδὲν ὅλως συνεστάναι. εἱμαρμένην δὲ, ἐπεὶ καὶ αὕτη ἐξ ἀστρικῆς οἰκονομίας συνίσταται. τὸν δὲ πέντε ἀριθμὸν, ἐπειδὴ πλήθους ὄντος ἐν οὐ-

When they would symbolise the *Mundane God*, or *fate*, or the *number* 5, they depict a STAR. And they use it to denote *God*, because the providence of God maintains the order by which the motion of the stars and the whole universe is subjected to his government, for it appears to them that without a god nothing whatsoever could endure. And they symbolise by it *fate*, because even this is regulated by the dispositions

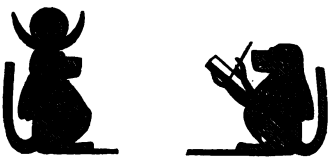
I. *A figure denoting Prayer or Glorifying.*
II. *The number* 5.
III. *From the architraves of the Ramesseion.*

* Treb. om. ἐγκόσμιον and τὴν νίκην προστάσσει ᾗ.

ρανῷ, πέντε μόνοι ἐξ αὐτῶν κινούμενοι,* τὴν τοῦ κόσμου οἰκονομίαν ἐκτελοῦσι.

of the stars:—and also the *number* 5, because, though there are multitudes of stars in the heavens, five of them only by their motion perfect the natural order of the world.

XIV. WHAT THEY DENOTE WHEN THEY POURTRAY A CYNOCEPHALUS.



ιδ'. Τί κυνοκέφαλον γράφοντες δηλοῦσι.

Σελήνην δὲ γράφοντες, ἢ οἰκουμένην, ἢ γράμματα, ἢ ἱερέα,† ἢ ὀργήν, ἢ κόλυμβον, κυνοκέφαλον ζωγραφοῦσι. σελήνην μέν, ἐπειδὴ τὸ ζῶον τοῦτο, συμπάθειαν τινὰ πρὸς τὴν τοῦ θεοῦ σύνοδον ἐκτήσα-

To denote the *moon*, or the *habitable world*, or *letters*, or a *priest*, or *anger*, or *swimming*, they pourtray a CYNOCEPHALUS. And they symbo-' lise the *moon* by it, because the animal has a kind of sympathy with it at its conjunc-

I. *Ioh or Pooh, the Moon, a form of Thoth.*
II. *A common symbol of Thoth.*

* νικούμενοι, Ald. † Treb. om.

το. ὅταν γὰρ ἐν τῷ μέρει τῆς ὥρας* ἡ σελήνη συνοδεύουσα ἡλίῳ ἀφώτιστος γένηται, τότε ὁ μὲν ἄρσην κυνοκέφαλος οὐ βλέπει, οὐδὲ ἐσθίει· ἄχθεασι δὲ εἰς τὴν γῆν νενευκὼς, καθάπερ πενθῶν τὴν τῆς σελήνης ἁρπαγήν. ἡ δὲ θήλεια μετὰ τοῦ μὴ ὁρᾶν, καὶ ταὐτὰ τῷ ἄῤῥενι πάσχειν, ἔτι δὲ καὶ ἐκ τῆς ἰδίας φύσεως αἱμάσσεται. διὸ καὶ μέχρι τοῦ νῦν ἐν τοῖς ἱεροῖς τρέφονται κυνοκέφαλοι, ὅπως ἐξ αὐτῶν γινώσκηται τὸ ἡλίου καὶ σελήνης μέρος τῆς συνόδου. οἰκουμένην δὲ, ἐπειδὴ ἑβδομήκοντα δύο χώρας τὰς ἀρχαίας φασὶ τῆς οἰκουμένης εἶναι. τούτους δὲ τρεφομένους ἐν τοῖς ἱεροῖς καὶ ἐπιμελείας τυγχάνοντας, οὐ, καθάπερ τὰ λοιπὰ ζῶα ἐν ἡμέρᾳ μιᾷ τελευτᾷ, οὕτω καὶ τούτους.

tion with the god. For at the exact instant of the conjunction of the moon with the sun, when the moon becomes unillumined, then the male Cynocephalus neither sees, nor eats, but is bowed down to the earth with grief, as if lamenting the ravishment of the moon: and the female also, in addition to its being unable to see, and being afflicted in the same manner as the male, ex genitalibus sanguinem emittit: hence even to this day cynocephali are brought up in the temples, in order that from them may be ascertained the exact instant of the conjunction of the sun and moon. And they symbolise by it the *habitable world*, because they hold that there are seventy-two primitive countries of the world; and because these animals, when brought up in the temples, and attended with

* Treb. om. ἐν τῳ μέρει τῆς ὥρας.

ἀλλὰ μέρος αὐτῶν καθ' ἑκάστην ἡμέραν νεκρούμενον,* ὑπὸ τῶν ἱερέων θάπτεσθαι, τοῦ λοιποῦ σώματος ἐν τῷ κατὰ φύσιν ὄντος. ἕως δ' ἂν αἱ ἑβδομήκοντα καὶ δύο πληρωθῶσιν ἡμέραι, τότε ὅλος ἀποθνήσκει. γράμματα δὲ, ἐπειδή ἐστι συγγένεια κυνοκεφάλων Αἰγύπτια † ἐπισταμένων γράμματα, παρ' ὃ εἰς ἱερὸν ἐπειδὰν πρῶτα κομισθῇ κυνοκέφαλος, δέλτον αὐτῷ παρατίθησιν ὁ ἱερεὺς, καὶ σχοινίον, καὶ μέλαν· πειράζων εἰ ἐκ τῆς ἐπισταμένης ἐστὶ συγγενείας γράμματα, καὶ εἰ γράφει.‡ ἔτι δὲ καὶ τὸ ζῶον ἐπὶ Ἑρμῇ ἐνεμήθη τῷ πάντων μετέχοντι γραμμάτων. ἱερέα δὲ, ὅτι φύσει ὁ κυνοκέφαλος ἰχθὺν οὐκ ἐσθίει, ἀλλ' οὐδὲ ἰχθυ-

care, do not die like other creatures at once in the same day, but a portion of them dying daily is buried by the priests, while the rest of the body remains in its natural state, and so on till seventy-two days are completed, by which time it is all dead. They 'also symbolise *letters* by it, 'because there is an Egyptian race of cynocephali that is acquainted with letters; wherefore, when a cynocephalus is first brought into a temple, the priest places before him a tablet, and a reed, and ink, to ascertain whether it be of the tribe that is acquainted with letters, and whether it writes. 'The animal is moreover con-'secrated to Hermes [Thoth], 'the patron of all letters. And 'they denote by it a *priest*,‖ because by nature the cynocephalus does not eat fish, nor

* Ald. reads νεσθούμενον.
† Αἰγυπτίοις, Ald. Merc. Par C. Leem.
‡ ἐγγράφει, Par C. Ald. Merc. Pier.
‖ Sacred scribe.

ώμενον ἄρτον,* καθάπερ καὶ οἱ ἱερεῖς [ἐκτός]. γεννᾶταί τε περιτετμημένος, ἣν καὶ οἱ ἱερεῖς ἐπιτηδεύουσι περιτομήν.† ὀργὴν δὲ, ἐπείπερ τὸ ζῶον τοῦτο παρὰ τὰ ἄλλα θυμικώτατόν τε καὶ ὀργίλον ὑπάρχει. κόλυμβον δὲ, διότι τὰ μὲν ἄλλα ζῶα κολύμβῳ χρώμενα, ῥυπαρὰ φαίνεται, μόνον δὲ τοῦτο, εἰς ὃν τόπον προῄρηται πορευθῆναι, κολυμβᾷ, κατὰ μηδὲν τῷ ῥύπῳ παραφερόμενον.‡

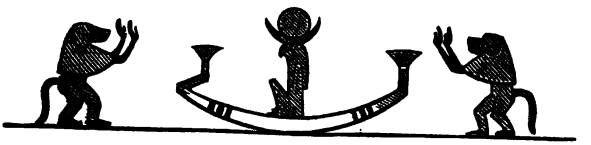
even any food that is fishy, like the priests. And it is born circumcised, which circumcision the priests also adopt. And they denote by it *anger*, because this animal is both exceedingly passionate and choleric beyond others:—and *swimming*, because other animals by swimming ‡ appear dirty, but this alone swims to whatever spot it intends to reach, and is in no respect affected with dirt.

* Aug. Par A. B. C. Leem.—ἄργον, al.

† Treb. om. from ἔτι δὲ καί.

‡ De Pauw suggests—'ρῷ παραφέρεται, μόνον δὲ τοῦτο, εἰς ὃν τόπον προῄρηται πορευθῆναι, κολυμβᾷ κατὰ μηδὲν τῷ 'ρῷ παραφερόμενον.—are borne down by the stream, but this alone swims to the spot it intends to reach without being carried down by the stream. The passage is very obscure.

XV. HOW THEY DENOTE THE RENOVATION OF THE MOON.



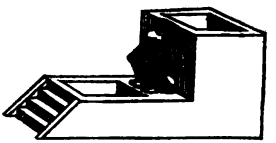
ιέ. Πῶς γράφουσι σελήνης ἀνατολήν.

Σελήνης δὲ ἀνατολὴν γράφειν βουλόμενοι, πάλιν κυνοκέφαλον ζωγραφοῦσι, σχήματι τοιῷδε· ἑστῶτα καὶ τὰς χεῖρας εἰς οὐρανὸν ἐπαίροντα, βασίλειόν τε ἐπὶ τῆς κεφαλῆς ἔχοντα. τοῦτο γράφουσι τὸ σχῆμα ἐπὶ τῆς ἀνατολῆς, ὃ κυνοκέφαλος ποιεῖται, ὡς εἰπεῖν προσευχόμενος τῇ θεῷ· ἐπειδὴ ἀμφότεροι φωτὸς μετειλήφασι.

When they would denote the *renovation of the moon*, they again pourtray a CYNOCEPHALUS in this posture, standing upright, and raising its hands to heaven, with a diadem upon its head; and for the renovation they depict this posture, into which the cynocephalus throws itself, as congratulating the goddess, if we may so express it, in that they have both recovered light.

From the temple of Edfou.—Sh. E. I. 46. 6. Vocab. 959.

XVI. HOW THE TWO EQUINOXES.



ιϛ'. Πῶς ἰσημερίας δύο.

Ἰσημερίας δύο* πάλιν σημαίνοντες, κυνοκέφαλον καθήμενον ζωγραφοῦσι ζῶον. ἐν ταῖς δυσὶ γὰρ ἰσημερίαις τοῦ ἐνιαυτοῦ, δωδεκάκις τῆς ἡμέρας καθ' ἑκάστην ὥραν οὐρεῖ. τὸ δὲ αὐτὸ καὶ ταῖς δυσὶ νυξὶ ποιεῖ. διόπερ οὐκ ἀλόγως ἐν τοῖς ὑδρολογίοις αὐτῶν Αἰγύπτιοι κυνοκέφαλον

Again, to signify the *two Equinoxes* they depict a sitting CYNOCEPHALUS, for at the two equinoxes of the year it makes water twelve times in the day, once in each hour, and it does the same also during the two nights; wherefore not without reason do the Egyptians sculpture a sitting Cynocephalus on their Hydro-

I. *The Cynocephalus upon the Nilometer, from the ceiling of the Ramesseion, where it occupies the central position between the last and first months of the year.*
II. *A water-clock in the Museum at Leyden.*—Leemans.

* δὲ, Ald. Merc. Pier.

καθήμενον γλύφουσιν. ἐκ δὲ τοῦ μορίου αὐτοῦ* ὕδωρ ἐπιῤῥέον ποιοῦσιν· ἐπεὶ ὥσπερ προεῖπον, τὰς τῆς ἰσημερίας δώδεκα σημαίνει ὥρας. ἵνα δὲ μὴ εὐρύτερον τὸ [ὕδωρ - - - †] κατασκευάσμα [τα] ὑπάρχῃ. δι' οὗ τὸ ὕδωρ εἰς τὸ ὡρολόγιον ἀποκρίνεται, μὴ δὲ πάλιν στενώτερον, ἀμφοτέρων γὰρ χρεία. τὸ μὲν γὰρ εὐρύτερον, ταχέως ἐκφέρον τὸ ὕδωρ, οὐχ ὑγιῶς τὴν ἀναμέτρησιν τῆς ὥρας ἀποτελεῖ· τὸ δὲ στενώτερον, κατ' ὀλίγον καὶ βραδέως ἀπολύον τὸν κρουνὸν,‡ ἕως τῆς οὐρᾶς τρίχα διείραντες,§ πρὸς τὸ ταύτης πάχος, σίδηρον κατασκευάζουσι πρὸς τὴν προκειμένην χρείαν. τοῦτο δὲ

logia (or waterlocks); and they cause the water to run from its member, because, as I said before, the animal thus indicates the twelve hours of the equinox. And lest the contrivance, by which the water is discharged into the Horologium, should be too wide, or on the other hand too narrow, (for against both these caution must be taken, for the one that is too wide, by discharging the water quickly, does not accurately fulfil the measurement of the hour, neither the one that is too narrow, since it lets forth the water little by little, and too slowly,) they perforate an aperture to the extremity of the member, and according to its thickness insert in it an iron

* Par A. B. C.—αὐτῷ, Hæsch. De Pauw.

† Mor. inserts μομᾶ in the lacuna—ὕδωρ μομᾶ, τοῦ κατασκευάσματος, Aug. Par. A. B. The translation above corresponds with the translation of Treb., and the suggestions of Merc., which are adopted in the text by Leemans.

‡ Treb. om. from τὸ μὲν γάρ.

§ διάφραντες, Ald. Merc.—διάραντες, Par C.

αὐτοῖς ἀρέσκει ποιεῖν οὐκ ἄνευ λόγου τινὸς, ὡς καὶ* οὐδὲ ἐπὶ τῶν ἄλλων· καὶ ὅτι ἐν ταῖς ἰσημερίαις, μόνος τῶν ἄλλων ζώων δωδεκάκις τῆς ἡμέρας κράζει καθ' ἑκάστην ὥραν.

tube adapted to the circumstances required. And this they are pleased to do, not without sufficient reason, more than in other cases. They also use this symbol, because it is the only animal that at the equinoxes utters its cries twelve times in the day, once in each hour.

XVII. HOW THEY DENOTE INTREPIDITY.

ιζ. Πῶς θυμὸν δηλοῦσι.

Θυμὸν δὲ βουλόμενοι δηλῶσαι, λέοντα ζωγραφοῦσι. κεφαλὴν γὰρ ἔχει μεγάλην τὸ ζῶον· καὶ τὰς

When they would denote *intrepidity*, they depict a LION, for he has a great head, and fiery eyeballs, and a round

I. *The Lion signifying Lord.*—Sh. 770.
II. *Lions supporting the sun in his resting place; from Thebes about the beginning of the* 18*th dynasty.*

* Al. om. ὡς—Al. om. καί.

μὲν κόρας πυρώδεις, τὸ δὲ πρόσωπον, στρογγύλον, καὶ περὶ αὐτὸ ἀκτινοειδεῖς τρίχας, κατὰ μιμησιν ἡλίου. ὅθεν καὶ ὑπὸ τὸν θρόνον τοῦ Ὥρου, λέοντας ὑποτιθέασι, δεικνῦντες τὸ πρὸς τὸν θεὸν τοῦ ζώου σύμβολον. ἥλιος δὲ ὁ Ὥρος ἀπὸ τοῦ* τῶν ὡρῶν κρατεῖν.†

face, and about it hairs like rays in resemblance of the sun; and hence it is, that they place lions under the throne of Horus, intimating the connexion of the animal with the god. And the sun is called Horus from presiding over the Hours.

XVIII. HOW THEY DENOTE STRENGTH.

ιη. Πῶς ἀλκὴν γράφουσιν.

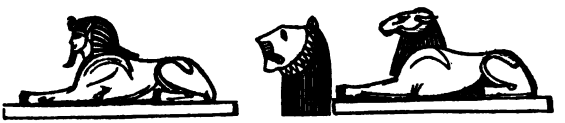
Ἀλκὴν δὲ γράφοντες, λέοντος τὰ ἔμπροσθεν ζωγραφοῦσι, διὰ τὸ εὐσθενέστερα αὐτῷ ὑπάρχειν ταῦτα τὰ μέλη τοῦ σώματος.

To denote *strength*, they pourtray the FOREPARTS OF A LION, because these are the most powerful members of his body.

This hieroglyphic signifies "Powerful;" and the head by itself "Victrix," as it occurs in Nitocris or Neith victrix.

* Ald. Merc. Par. C. om. † Treb. om. from ἥλιος.

XIX. HOW THEY DENOTE A WATCHFUL PERSON.



ιθ'. Πῶς ἐγρηγορότα γράφουσιν.

Ἐγρηγορότα* δὲ γράφοντες, ἢ καὶ φύλακα, λέοντος γράφουσι κεφαλήν. ἐπειδὴ ὁ λέων ἐν τῷ ἐγρηγορέναι μέμυκε τοὺς ὀφθαλμούς, κοιμώμενος δὲ, ἀνεῳγότας τούτους ἔχει· ὅπερ ἐστὶ τοῦ φυλάσσειν σημεῖον. διόπερ καὶ συμβολικῶς τοῖς κλείθροις τῶν ἱερῶν, λέοντας ὡς φύλακας παρειλήφασι.

To denote a *watchful person*, or even a *guard*, they pourtray the HEAD OF A LION, because the lion, when awake, closes his eyes, but when asleep keeps them open, which is a sign of watching. Wherefore at the gates of the temples they have symbolically appropriated lions as guardians.

II. *Watchful.*

I. III. *Andro-Sphinxes, and Crio-Sphinxes, were almost universally placed in the dromos of a temple. The magnificent lions, presented by Lord Prudhoe to the British Museum, are from Napata, now Gebel Burkel.*

* Γρηγορότητα, Mor.

XX. HOW THE TERRIBLE.

κ'. Πῶς φοβερόν.

Φοβερὸν δὲ σημαίνοντες, τῷ αὐτῷ χρῶνται σημείῳ, ἐπειδὴ ἀλκιμώτατον ὑπάρχον τοῦτο τὸ ζῶον, πάντας εἰς φόβον τοὺς ὁρῶντας φέρει.

To signify the *terrible* they make use of the SAME SYMBOL,* because this animal, being the most powerful, terrifies all who behold it.

XXI. HOW THE RISING OF THE NILE.

κά. Πῶς Νείλου ἀνάβασιν.

Νείλου δὲ ἀνάβασιν σημαίνοντες. ὃν καλοῦσιν Αἰ-

To signify the *rising of the Nile*, which they call in the

I. *The Inundation.*
II. *Lord of the waters of the Nile, a title of Kneph.*—Sh. 781.
III. *A figure from a tomb at Thebes; the symbols of heaven and earth, with drops distilling between them.*
IV. *The sign of the months of the inundation—Noun.*

* See Chap. XVIII.

γυπτιστὶ Νοῦν,* ἑρμηνευθὲν δὲ σημαίνει νέον, ποτὲ μὲν λέοντα γράφουσι, ποτὲ δὲ τρεῖς ὑδρίας μεγάλας, ποτὲ δὲ οὐρανὸν καὶ γῆν ὕδωρ ἀναβλύζουσαν.† λέοντα μὲν, ἐπειδὴ ὁ ἥλιος εἰς λέοντα γενόμενος, πλείονα τὴν ἀνάβασιν τοῦ Νείλου‡ ποιεῖται·§ ὥς τε ἐμμενοντος‖ τοῦ ἡλίου τῷ ζωδίῳ τούτῳ, τὸ δίμοιρον τοῦ νέου ὕδατος πλημμυρεῖ πολλάκις. ὅθεν καὶ τὰς χολέδρας, καὶ τοῦς εἰσαγωγεῖς τῶν ἱερῶν κρηνῶν, λεοντομόρφους κατεσκεύασαν οἱ ἀρχαῖοι¶ τῶν ἱερατικῶν ἔργων ἐπιστάται.** ἀφ᾽ οὗ καὶ μεχρι νῦν κατ᾽ εὐχὴν πλεονασμοῦ

Egyptian language NOUN, and which, when interpreted, signifies New, they sometimes pourtray a LION, and sometimes THREE LARGE WATER-POTS, and at other times HEAVEN AND EARTH GUSHING FORTH WITH WATER. And they depict a LION, because when the sun is in Leo it augments the rising of the Nile, so that oftentimes while the sun remains in that sign of the zodiac, half of the new water [Noun, the entire inundation?] is supplied; and hence it is, that those who anciently presided over the sacred works, have made the spouts [?] and passages of the sacred fountains in the form of lions.††

* Νοῦμ, Treb.

† Treb. om. from ὑδρίας.

‡ Par A. B. Mor. substitute Θεοῦ.

§ Treb. om. the next 25 lines to κάλουσι.

‖ ἐμμένων, omitting τοῦ ἡλίου, Par A. B. Leem.

¶ Ald. Merc. om. and Par C. leaving a lacuna.

** προστάται, Par A. B. C. Ald. Merc.

†† The Lion's head is commonly used as a waterspout in the temples of Egypt.

ὑγρότητος* . . . . τρία δὲ ὑδρεῖα, ἢ οὐρανὸν καὶ γῆν ὕδωρ βλύζουσαν, τὸ μὲν ὑδρεῖον† ὁμοιοῦντες καρδίᾳ γλῶσσαν ἐχούσῃ· καρδίᾳ μὲν, ἐπειδὴ παρ' αὐτοῖς τὸ ἡγεμονικόν ἐστι τοῦ σώματος αὕτη, καθάπερ ὁ Νεῖλος τῆς Αἰγύπτου ἡγεμὼν καθέστηκε· γλώσσῃ δὲ, ὅτι διὰ παντὸς ἐν ὑγρῷ ὑπάρχουσαν ταύτην, καὶ γενέτειραν τοῦ εἶναι καλοῦσι.‡ τρία δὲ ὑδρεῖα, καὶ οὔτε πλείονα οὔτε ἥττονα, ἐπειδὴ ἡ τῆς ἀναβάσεως ἐργασία κατ' αὐτοὺς τριμερὴς ὑπάρχει. ἓν μὲν ὑπὲρ τῆς Αἰγυπτίας γῆς τάξαντες· ἐπειδή ἐστι καθ' αὐτὴν ὕδατος γενητική. ἕτερον δὲ, ὑπὲρ τοῦ ὠκεανοῦ· καὶ γὰρ ἀπὸ τούτου ὕδωρ παραγίνεται εἰς Αἴγυπτον ἐν τῷ τῆς

Wherefore, even to this day in prayer for an abundant inundation - - - - - - - - - And they depict THREE WATERPOTS, OF HEAVEN AND EARTH GUSHING FORTH WITH WATER, because they make a waterpot like a heart having a tongue, —like a heart, because in their opinion the heart is the ruling member of the body, as the Nile is the ruler of Egypt, and like [a heart with ?] a tongue, because it is always in a state of humidity, and they call it the producer of existence. And they depict three waterpots, and neither more nor less, because according to them there is a triple cause of the inundation. And they depict one for the Egyptian soil, as being of itself productive of water; and another for the ocean, for at the period of the inunda-

* Mor. supplies καὶ ἓν χωρίων γέμοντες τὸν οἶνον ζώων λέοντα, Par A. B. καὶ ἓν τῶν χωρίων γέμοντες τὸν οἶνον ζώων λεόντων.

† Ald. Par C. om. μὲν ὑδρεῖον, leaving a lacuna.

‡ Treb. om. from ὥς τε ἐμμένοντος.

ἀναβάσεως καιρῷ. τρίτον δὲ ὑπὲρ τῶν ὄμβρων, οἳ γίνονται κατὰ τὰ νότια τῆς Αἰθιοπίας μέρη, κατὰ τὸν τῆς ἀναβάσεως τοῦ Νεῖλου καιρόν. ὅτι δὲ γεννᾷ ἡ Αἴγυπτος τὸ ὕδωρ, δυνατόν ἐστιν ἐντεῦθεν μαθεῖν. ἐν γὰρ τῷ λοιπῷ κλίματι τοῦ κόσμου, αἱ τῶν ποταμῶν πλημμῦραι ἐν τῷ χειμῶνι ἀποτελοῦνται, ὑπὸ τῶν συνεχῶν ὄμβρων τοῦ τοιοῦτου συμβαίνοντος· μόνη δὲ ἡ Αἰγυπτίων γῆ, ἐπεὶ μέση τῆς οἰκουμένης ὑπάρχει, καθάπερ ἐν τῷ ὀφθαλμῷ ἡ λεγομένη κόρη, θέρους ἄγει τὴν τοῦ Νείλου ἑαυτῇ ἀνάβασιν.

tion, water flows up from it into Egypt; and the third to symbolise the rains which prevail in the southern parts of Ethiopia at the time of the rising of the Nile. Now that Egypt generates the water, we may deduce from this, that in the rest of the earth the inundations of the rivers take place in the winter, and are caused by frequent rains; but the country of the Egyptians alone, inasmuch as it is situated in the middle of the habitable world, like that part of the eye, which is called the pupil, of itself causes the rising of the Nile in summer.

XXII. HOW THEY DESIGNATE EGYPT.

κβ'. Πῶς Αἴγυπτον γράφουσιν.

Αἴγυπτον δὲ γράφοντες, θυμιατήριον καιόμενον ζωγραφοῦσι, καὶ ἐπάνω καρδίαν. δηλοῦντες ὅτι ὡς ἡ τοῦ ζηλοτύπου καρδία, διὰ παντὸς πυροῦται, οὕτως ἡ Αἴγυπτος, ἐκ τῆς θερμότητος, διὰ παντὸς ζωογονεῖ τὰ ἐν αὐτῇ ἢ παρ' αὐτῇ ὑπάρχοντα.

To designate *Egypt*,* they depict a BURNING CENSER AND A HEART ABOVE IT, implying, that as the heart of a jealous person is constantly inflamed, so Egypt from its heat perpetually vivifies the things which are in or near it.

Of the above nine hieroglyphical groups, I, II, III, *upon the left, signify Egypt. The fourth, in the centre, signifies Upper and Lower Egypt; and is apparently that to which Horapollo alludes, but is mistaken in his description of it.* V, *and* VI, *immediately beneath it, denote King, and King of the Upper and Lower country. And* VII, VIII, IX, *upon the right, signify the Upper and Lower country.*

* Qy. Αἴγυπτος, the Nile? or Egypt after the inundation?

XXIII. HOW A MAN THAT HAS NOT TRAVELLED ABROAD.

κγ'. Πῶς ἄνθρωπον μὴ ἀποδημήσαντα.*

Ἄνθρωπον τῆς πατρίδος μὴ ἀποδημήσαντα σημαίνοντες, ὀνοκέφαλον ζωγραφοῦσιν· ἐπειδὴ οὔτε ἀκούει τινὸς ἱστορίας, οὔτε τῶν ἐπὶ ξένης γινομένων αἰσθάνεται.

To symbolize *a man that has not travelled out of his own country*, they delineate an ONOCEPHALUS [creature with an ass's head], because he is neither acquainted with history, nor conversant with foreign affairs.

XXIV. HOW AN AMULET [PROTECTION.]†

κδ'. Πῶς φυλακτήριον.

Φυλακτήριον δὲ γράφειν βουλόμενοι, δύο κεφα-

When they would denote an *amulet*, they pourtray TWO

Two heads, one in front and the other in profile, is a common hieroglyphic signifying Protection, but is not ascertained as an amulet.

* Par C. Ald. Mer. Pier. Causs. insert τῆς πατρίδος.

† Mr. Birch has suggested, that φυλακτήριον has been substituted by Horapollo for φύλακα, *a Guard or Protector*; which is extremely happy.

λὰς ἀνθρώπων ζωγραφοῦσι, τὴν μὲν τοῦ ἄρσενος ἔσω βλέπουσαν, τὴν δὲ θηλυκὴν ἔξω. οὕτω γάρ φασιν οὐδὲν τῶν δαιμονίων ἐφάψεται· ἐπειδὴ καὶ χωρὶς γραμμάτων, ταῖς δυσὶ κεφαλαῖς ἑαυτοὺς φυλακτηριάζουσι.

HUMAN HEADS, one of a male looking inwards, the other of a female looking outwards, (for they say that no demon will interfere with any person thus guarded); for without inscriptions they protect themselves with the two heads.

XXV. HOW THEY DENOTE AN IMPERFECT MAN.

κέ. Πῶς ἄνθρωπον ἄπλαστον γράφουσιν.

Ἄπλαστον δὲ ἄνθρωπον γράφοντες, βάτραχον ζωγραφοῦσιν· ἐπειδὴ ἡ τούτου γένεσις ἐκ τῆς τοῦ

To denote an *imperfect man*, they delineate a FROG, because it is generated from the slime of the river, whence

I. *A common hieroglyphic, but not ascertained. In the British Museum is an inscription, in which Kneph is called "the king of Frogs."*—Birch.

II. *Kneph.*

ποταμοῦ ἰλύος ἀποτελεῖται. ὅθεν καὶ ἔσθ' ὅτε ὁρᾶται τῷ μὲν ἑτέρῳ μέρει αὐτοῦ, βατράχῳ· τῷ δὲ λοιπῷ, γεώδει τινὶ ἐμφερής· ὡς καὶ ἐκλιπόντι τῷ ποταμῷ, συνεκλείπειν.

it occasionally happens that it is seen with one part of a frog, and the remainder formed of slime, so that should the river fall, the animal would be left imperfect.

XXVI. HOW AN OPENING.

κς'. Πῶς ἄνοιξιν.

Ἄνοιξιν δὲ θέλοντες δηλῶσαι, λαγωὸν ζωγραφοῦσι· διὰ τὸ πάντοτε τοὺς ὀφθαλμοὺς ἀνεωγότας ἔχειν τοῦτο τὸ ζῶον.

When they would denote an *opening*, they delineate a HARE, because this animal always has its eyes open.

Denotes "opening" according to Wilkinson—according to Sharpe it signifies "It is lawful." Qy. "Open or unprohibited."

XXVII. HOW SPEECH.

κζ'. Πῶς τὸ λέγειν.

Το λέγειν δὲ γράφοντες, γλῶσσαν ζωγραφοῦσι, καὶ ὕφαιμον ὀφθαλμόν* τὰ μὲν πρωτεῖα τῆς λαλιᾶς, τῇ γλώσσῃ μερίζοντες, τὰ δευτερεῖα δὲ ταύτης, τοῖς ὀφθαλμοῖς. οὕτω γὰρ οἵτε λόγοι τελείως τῆς ψυχῆς καθεστήκασι πρὸς τὰ κινήματα αὐτῆς συμμεταβάλλοντες· εἴπερ καὶ ἑτέρα λαλιὰ παρ' Αἰγυπτίοις ὀνομάζεται·† ἑτέρως δὲ τὸ λέγειν σημαίνοντες, γλῶσ-

To denote *speech* they depict a TONGUE, and a BLOOD-SHOT EYE; because they allot the principal parts of speech to the tongue, but the secondary parts thereof to the eyes. For these kinds of discourses are strictly those of the soul varying in conformity with its emotions; more especially as they are denominated by the Egyptians as different languages. And to symbolize *speech* differently, they depict

I. *Supposed by Mr. Wilkinson to represent three tongues, and to apply to the goddess of speech.*

II. *Champollion considered this as the tongue and hand alluded to: it is often found inscribed at the beginning of tablets; a position not unfrequently occupied by an eye. It appears as a title of Hor.*

* De Pauw. suggests, ὑπαὶ τὸν ὀφθαλμὸν—an eye beneath.

† Treb. om. from εἴπερ.

σαν καὶ χεῖρα ὑποκάτω γράφουσι· τῇ μὲν γλώσσῃ τὰ πρωτεῖα τοῦ λόγου φέρειν δεδωκότες, τῇ δὲ χειρὶ, ὡς τὰ τῆς γλώσσης βουλήματα ἀνυούσῃ, τὰ δεύτερα.

a TONGUE and a HAND BENEATH; allotting the principal parts of speech to the tongue to perform, and the secondary parts to the hand as effecting the wishes of the tongue.

XXVIII. HOW DUMBNESS.

κή. Πῶς ἀφωνίαν.

Ἀφωνίαν δὲ γράφοντες, ἀριθμὸν ᾳϛέ.† γράφουσιν, ὃς τριετοῦς ἐστὶ χρόνου ἀριθμὸς, ἐκ τριακοσίων ἑξηκονταπέντε ἡμερῶν τοῦ ἔτους ὑπάρχοντος· ἐφ' ὃν χρόνον μὴ λαλῆσαν τὸ παιδίον σημειοῦται ὡς παραπεποδισμένον τῇ γλώσσῃ.

To denote *dumbness*, they depict the number 1095, which is the number of days in the space of three years, the year consisting of 365 days, within which time, if a child does not speak, it shews that it has an impediment in its tongue.

* ᾳέ Ald.—ᾳλέ Par A. B. and Caus.

XXIX. HOW A VOICE FROM A DISTANCE.

κθ'. Πῶς φωνὴν μακρόθεν.

Φωνὴν δὲ μακρόθεν βουλόμενοι δηλῶσαι, ὃ καλεῖται παρ' Αἰγυπτίοις Οὐαιὲ, ἀέρος φωνὴν γράφουσι, τουτέστι βροντὴν, ἧς οὐδὲν καταφθέγγει μεῖζον, ἢ δυναμικώτερον.

When they would symbolise a *voice from a distance*, which is called by the Egyptians Ouaie, they portray the VOICE OF THE AIR, i. e. THUNDER, than which nothing utters a greater or more powerful voice.

XXX. HOW ANCIENT DESCENT.

λ'. Πῶς ἀρχαιογονίαν.

Ἀρχαιογονίαν δὲ γράφοντες, παπύρου ζωγραφοῦσι δέσμην· διὰ τούτου δηλοῦντες τὰς πρῶτας τροφάς. τροφῶν γὰρ οὐκ ἄν τις εὕροι, ἢ γονῆς, ἀρχήν.

To denote *ancient descent* they depict a BUNDLE OF PAPYRUS, and by this they intimate the *primeval* food; for no one can find the beginning of food or generation.

A roll of papyrus.

XXXI. HOW TASTE.

λά. Πῶς γεῦσιν.

Γεῦσιν δὲ δηλοῦντες, ἀρχὴν στόματος ζωγραφοῦσιν· ἐπειδὴ πᾶσα γεῦσις μέχρι ταύτης σώζεται. γεῦσιν δὲ λέγω τελείαν. γεῦσιν δὲ μὴ τελείαν δηλοῦντες, γλῶσσαν ἐπὶ ὀδόντων ζωγραφοῦσιν, ἐπειδὴ πᾶσα γεῦσις τούτοις τελεῖται.

To denote *taste* they delineate the EXTREMITY OF THE GULLET, for all taste is preserved thus far: I am speaking however of *perfect taste*. But to denote *imperfect taste* they delineate the TONGUE UPON THE TEETH, inasmuch as all taste is effected by these.

XXXII. HOW DELIGHT.

λβ'. Πῶς ἡδονήν.

Ἡδονὴν δὲ δηλῶσαι βουλόμενοι δεκαὲξ ἀριθμὸν γράφουσιν. ἀπὸ γὰρ τού-

When they would represent *delight* they depict the NUMBER 16;* for from this age men

* Leemans very happily suggests, from the following passage in Pliny. *Nat. Hist. V.* 9., that the symbol had some reference to the rising of the Nile: "Justum incrementum est cubitorum sedecim . . . . . in duodecim cubitis famem sentit; in tredecim etiamnum esurit; quatuordecim cubita hilaritatem adferunt; quindecim securitatem; *sedecim delicias.*"

των τῶν ἐτῶν, ἀρχὴν τῆς πρὸς γυναῖκας συνουσίας καὶ πρὸς τέκνα γενέσεως, οἱ ἄνδρες ἔχουσι.

begin to hold commerce with women, and to procreate children.

XXXIII. HOW SEXUAL INTERCOURSE.

λγ'. Πῶς συνουσίαν.

Συνουσίαν δὲ δηλοῦντες, δύο δεκαὲξ ἀριθμοὺς γράφουσιν. ἐπειδὴ γὰρ τὰ δεκαὲξ ἡδονὴν* εἴπομεν εἶναι· ἡ δὲ συνουσία, ἐκ δύο ἡδονῶν συνέστηκεν, ἔκ τε τοῦ ἀνδρὸς, καὶ τῆς γυναικὸς· διὰ τοῦτο τὰ ἄλλα δεκαὲξ προσγράφουσι.

To denote *sexual intercourse* they depict TWO NUMBERS 16. Cum enim sedecim voluptatem esse diximus; congressus autem, duplici constet, maris ac fœminæ, voluptate, propterea alia sedecim adscribunt.

* Mor. Par. A. Pier. Leem.—δεκαὲξ ἡδονῶν, Par. B.—τέκνα ἐξ ἡδονῶν, Al.

XXXIV. HOW A SOUL CONTINUING A LONG TIME HERE.

λδ'. Πῶς ψυχὴν ἐνταῦθα πολὺν χρόνον διατρίβουσαν.

Ψυχὴν δὲ ἐνταῦθα πολὺν χρόνον διατρίβουσαν * βουλόμενοι γράψαι, ἢ πλημμύραν, φοίνικα τὸ ὄρνεον ζωγραφοῦσι. ψυχὴν μὲν, ἐπειδὴ πάντων τῶν ἐν τῷ κόσμῳ πολυχρονιώτατον ὑπάρχει τοῦτο τὸ ζῶον. πλημμύραν δὲ, ἐπειδὴ ἡλίου ἐστὶν ὁ φοῖνιξ σύμβολον, οὗ μηδέν ἐστι πλεῖον κατὰ τὸν κόσμον.

When they would denote *a soul continuing a long time here*,† or an *inundation*, they depict the PHŒNIX the bird :‡ and they denote the *soul* by it, because this is the longest lived of all creatures in the world; and an *inundation*, because the Phœnix is a symbol of the sun, than which nothing is greater in the universe. For the sun passes over all and

The Phœnix.

* διατρίψασαν, Par. A.

† Qy. 'When they would denote *the soul*, or *an expiring cycle of time*, or *an inundation*?' Of the two first the Phœnix was certainly a symbol, and possibly of the last, on account of its periodical return.

‡ The Phœnix the Bird, to distinguish it from the Phœnix the Palm branch.—See Ch. 7.

πάντων γὰρ ἐπιβαίνει, καὶ πάντα* ἐξερευνᾷ ὁ ἥλιος. εἶθ' οὕτω Πολὺς† - - -‡ ὀνομασθήσεται.§

scrutinises all, hence he is called . . . . . Polys‖ (much).

XXXV. HOW A MAN RETURNING HOME AFTER A LONG TIME FROM A FOREIGN LAND.

λέ. Πῶς τὸν χρονίως ἀπὸ ξένης ἐπιδημοῦντα.

Καὶ τὸν χρονίως δὲ ἀπὸ ξένης ἐπιδημοῦντα δηλοῦντες, πάλιν φοίνικα τὸ ὄρνεον ζωγραφοῦσιν. οὗτος γὰρ εἰς Αἴγυπτον, ἐπὰν ὁ χρόνος τοῦ μοιριδίου αὐτὸν καταλαμβάνειν μέλλῃ, διὰ πεντακοσίων ἐτῶν παραγίνεται· καὶ ἀποδοὺς ἐὰν φθάσῃ ἐντὸς τῆς Αἰγύπτου τὸ χρεὼν, κηδεύεται μυστικῶς· καὶ ὅσα ἐπὶ τῶν ἄλλων ἱερῶν ζώων Αἰγύπτιοι τελοῦσι,

To denote a *man returning home after a long time from a foreign land* they again delineate the PHŒNIX the bird: for this creature, after an interval of 580 years,¶ when the time of death is about to overtake him, returns to Egypt, and as soon as he pays the debt of nature in Egypt, he is mystically served with funeral rites; and whatever rites the Egyptians pay to the rest of the sacred animals, the same

* Mor. Leem.—πάντας, Al.

† Hæsch. conjectures πολυόφθαλμος as an epithet of the sun. Qy. πολυχρόνιος.

‡ Ald. and Par. A. leave no lacuna.

§ Treb. om. from εἶθ'.

‖ Phanes? Apollo.

¶ See a similar relation in Tacitus Ann. vi. 28.

ταῦτα καὶ τῷ φοίνικι ὑπάρχειν ὀφείλει. λέγεται γὰρ μᾶλλον τῶν ἄλλων ἀνθρώπων ἡλίῳ χαίρειν‖ ὑπ' Αἰγυπτίων,† διὸ καὶ τὸν Νεῖλον αὐτοῖς πλημμυρεῖν, ὑπὸ τῆς θερμότητος τούτου τοῦ θεοῦ· περὶ οὗ μικρὸν ἔμπροσθεν ὁ λόγος ἀποδοθήσεταί‡ σοι παρ' ἡμῶν.§

are due to the Phœnix: *for it is said by the Egyptians to rejoice in the sun more than other birds, and because among them the Nile overflows through the heat of this god; of which matter we discoursed with you a short time since.

XXXVI. HOW THEY DENOTE THE HEART.

λς'. Πῶς καρδίαν γράφουσι.

Καρδίαν βουλόμενοι γράφειν, ἶβιν ζωγραφοῦσι. τὸ γὰρ ζῶον, Ἑρμῇ ὠκείωται, πάσης καρδίας καὶ

When they would denote the *heart* they 'delineate the 'IBIS; for this animal is con- 'secrated to Hermes [Thoth],

Ibis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.

‖ ἥλιος χαίρων, Par. A.

† Mer. suggests ἐπ Αἰγυπτίων.—Hæsch. τοὺς Αἰγυπτίους.—De Pauw suggests ὀρνέων for ἀνθρώπων, and Treb. reads so.

‡ Mer. De Pauw suggests ἀπεδόθη.

§ Treb. om. from περὶ οὗ.

λογισμοῦ δεσπότῃ, ἐπεὶ καὶ* ἡ ἶβις αὐτὸ καθ' αὐτὸ τῇ καρδίᾳ ἐστὶν ἐμφερής·† περὶ οὗ λόγος ἐστὶ πλεῖστος παρ' Αἰγυπτίοις φερόμενος.

the lord of every heart and of reasoning. The Ibis also is itself in its own shape like the heart, respecting which great discussions are maintained by the Egyptians.

XXXVII. HOW EDUCATION.

λζ'. Πῶς παιδείαν.

Παιδείαν δὲ γράφοντες, οὐρανὸν δρόσον βάλλοντα ζωγραφοῦσι· δηλοῦντες, ὅτι ὥσπερ δρόσος πίπτουσα, εἰς πάντα τὰ φυτὰ χωρεῖ, καὶ τὰ μὲν φύσιν ἔχοντα ἀπαλύνεσθαι, ἀπαλύνει, τὰ δὲ σκληρὰ μένοντα ἐκ τῆς ἰδίας φύσεως, ἀδυνατεῖ τὸ αὐτὸ τοῖς ἑτέροις ἐκτελεῖν· οὕτω καὶ ἐπὶ τῶν ἀνθρώπων, ἡ μὲν παιδεία κοινὴ καθέστηκεν, ἥνπερ ὁ μὲν εὐφυὴς,

To denote *education*‡ they represent the HEAVEN DISTILLING DEW, intimating that as falling dew alights on all vegetables, and softens those which have a nature susceptible of being softened, but is unable to operate upon those which essentially remain hard in the same way as upon the others; so also among men education is common to all; and a man of an apt disposition receives it as dew, while

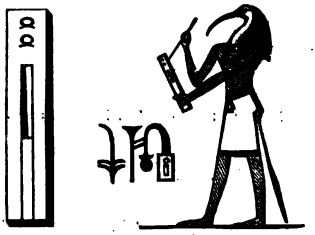
* Mor. ἐπειδὴ. † Mor. ἀμερὴς.

‡ Qy. An Educator or Priest? See Ch. 21, fig. 4. See also fig. 3 of Neith, who was the Minerva, the Goddess of Education, pouring out the waters.

ὡς δρόσον ἁρπάζει, ὁ δὲ ἀφυὴς, ἀδυνατεῖ τοῦτο δρᾶσαι.

a man of a disposition less docile is incapable of doing so.

XXXVIII. HOW THE EGYPTIAN LETTERS.



λη'. Πῶς Αἰγύπτια γράμματα.

Αἰγύπτια δὲ γράμματα δηλοῦντες, ἢ ἱερογραμματέα, ἢ πέρας, μέλαν, καὶ κόσκινον, καὶ σχοινίον ζωγραφοῦσιν. Αἰγύπτια μὲν γράμματα, διὰ τὸ τούτοις πάντα παρ' Αἰγυπτίοις τὰ γραφόμενα ἐκτελεῖσθαι. σχοίνῳ γὰρ γράφουσι, καὶ οὐκ ἄλλῳ τινί. κόσκινον δὲ, ἐπειδὴ τὸ κόσκινον πρῶτον ὑπάρ-

'To denote the *Egyptian* 'letters, or a *sacred scribe*, 'or a *boundary*, they delineate 'INK, and a SIEVE, and a REED, 'and they thus symbolise the 'Egyptian letters, because 'by means of these things all 'writings among the Egyp-'tians are executed: for they 'write with a reed and nothing 'else: and they depict a SIEVE, because the sieve being origin-

I. *Inkstand: the ink and reeds, with one of which Thoth is writing, are placed in the cavities of the inkstand.*

II. *A royal scribe.*

III. *Thoth, the sacred scribe, is usually in this position, behind Osiris in the judgment of the dead.*

χον σκεῦος ἀρτοποιΐας, ἐκ σχοίνου γίνεται· δηλοῦσιν οὖν ὅτι πᾶς ὁ ἔχων τὴν τροφὴν, μαθήσεται τὰ γράμματα· ὁ δὲ μὴ ἔχων, ἑτέρᾳ τέχνῃ χρήσεται· ἀφ' οὗ καὶ ἡ παιδεία παρ' αὐτοῖς σβῶ καλεῖται· ὅπερ ἐστὶν ἑρμηνευθὲν, πλήρης τροφή. ἱερογραμματέα δὲ, ἐπειδὴ ζωὴν καὶ θάνατον οὗτος διακρίνει. ἔστι δὲ παρὰ τοῖς ἱερογραμματεῦσι καὶ* βίβλος ἱερὰ, καλουμένη ἀμβρὴς, δι' ἧς κρίνουσι τὸν κατακλιθέντα ἄῤῥωστον· πότερον ζώσιμός ἐστιν, ἢ οὔ, τοῦτο ἐκ τῆς κατακλίσεως τοῦ ἀῤῥώστου σημειούμενοι.† πέρας δὲ, ἐπειδὴ‡ μαθὼν γράμματα, εἰς ὅρμον ζωῆς εὔδιον ἐλήλυθεν, οὐκέτι πλανώμενος τοῖς τοῦ βίου κακοῖς.

ally an instrument for making bread is constructed of reed; and they thereby intimate that every one who has a subsistence should learn the letters, but that one who has not should practise some other art. And hence it is that among them education is called SBO,§ which when interpreted signifies sufficient food. Also they symbolize by these a '*sacred scribe*, because he 'judges of life and death. For there is among the sacred scribes a sacred book called AMBRES, by which they decide respecting any one who is lying sick, whether he will live or not, ascertaining it from the recumbent posture of the sick person. And a *boundary*, because he who has learnt his letters has arrived at a tranquil harbour of existence, no longer wandering among the evils of this life.

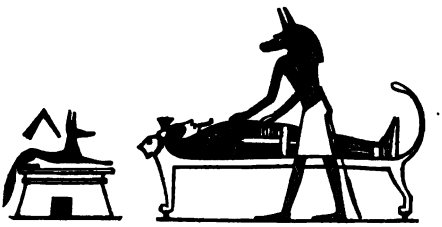
* Mer. Par C. om.

† Treb. om. from τοῦτο.

‡ Mor. Par A. &c. insert ὁ.

§ SBO in Coptic denotes learning.—Champ.

XXXIX. HOW A SACRED SCRIBE.



λθ'. Πῶς ἱερογραμματέα.

Ἱερογραμματέα δὲ πάλιν, ἢ προφήτην, ἢ ἐνταφιαστὴν,* ἢ σπλῆνα, ἢ ὄσφρησιν, ἢ γέλωτα, ἢ πταρμὸν, [ἢ ἀρχὴν, ἢ δικαστὴν †] βουλόμενοι γράφειν, κύνα ζωγραφοῦσιν. ἱερογραμματέα μὲν, ἐπειδήπερ τὸν βουλόμενον ἱερογραμματέα τέλειον γίνεσθαι, χρὴ πολλὰ μελετᾶν, ὑλακτεῖν τε συνεχῶς καὶ ἀπηγριῶσθαι, μηδενὶ

And again when they would denote a *sacred scribe*, or a *prophet*, or an *embalmer*, or the *spleen*, or *smelling*, or *laughter*, or *sneezing*, [or *government*, or a *judge*,] they depict a DOG. And by this they denote a *sacred scribe*, because it is necessary for one who is desirous of becoming a perfect sacred scribe to be extremely careful, and to bark perpetually, and to be fierce,

I. *Anubis on a tomb.* II. *Anubis as an embalmer.*

* Treb om. † Treb. om. ἢ ἀρχὴν ἢ δικαστὴν.

προσχαριζόμενον,* ὥσπερ οἱ κύνες. προφήτην δὲ, ἐπειδὴ ὁ κύων ἀτενίζει παρὰ τὰ ἄλλα τῶν ζώων εἰς τὰ τῶν† θεῶν εἴδωλα, καθάπερ προφήτης. ἐνταφιαστὴν δὲ τῶν ἱερῶν, ἐπειδὴ καὶ οὗτος γυμνὰ καὶ ἀνατετμημένα θεωρεῖ τὰ ὑπ' ἀυτοῦ κηδευόμενα εἴδωλα. ‡σπλῆνα δὲ, ἐπειδὴ τοῦτο τὸ ζῶον μόνον παρὰ τὰ ἕτερα, ἐλαφρότερον ἔχει, εἴτε θάνατος ἀυτῷ, εἴτε μανία περιπέσοι, ἀπὸ τοῦ σπληνὸς γίνεται. καὶ οἱ θεραπεύοντες§ τὸ ζῶον τοῦτο ἐν ταῖς κηδείαις,¶ ἐπειδὰν μέλλωσι τελευτᾶν, ὡς ἐπὶ τὸ πλεῖστον σπληνικοὶ γίνονται. ὀσφραινόμενοι γὰρ τῆς τοῦ ἀνατεμνομένου κυ-

fawning upon no one, like dogs. And they symbolise by it a *prophet*, because the dog gazes intently‖ upon the images of the gods more than all other animals, as does a prophet. And an *embalmer* of the sacred animals, because he also surveys the naked and dissected forms which are preserved by him. And the *spleen*, because this animal alone of all other creatures has this organ very light: and whether death or madness seizes him it arises from his spleen. And those who attend this animal in his exequies, when about themselves to die, generally become splenetic; for smelling the exhalations from the dog, when dissecting him, they are affected by them.

* Mor. Mer. Pier. Causs. Leem. χαριζόμενον.—Par. C. Ald. χαριζόμενος. † Par. A. B. Leem.—Al. insert δὲ.

‡ Aug. Hæsch. De Pauw. ἄλλα, though De Pauw suggests ἁπλᾶ.

§ Treb. om. from ἐνταφιαστὴν.

‖ In the ceiling of the Ramesseion is a figure of Anubis seated, as in fig. I., at each end of the zodiac, gazing at the gods, who represent the intermediate months. ¶ Mor. καρδίαις.

γραφοῦσι, διὰ τὸ ὑπὸ τούτου φυλάττεσθαι τὸ ἱερόν.

OF A HOUSE, because by him the temple is guarded.

XLII. HOW THEY REPRESENT AN HOROSCOPUS [OBSERVER OF THE HOURS.]

μβ'. Πῶς ἐμφαίνουσιν ὡροσκόπον.

Ὡροσκόπον δὲ δηλοῦντες, ἄνθρωπον τὰς ὥρας ἐσθίοντα ζωγραφοῦσιν· οὐχ ὅτι τὰς ὥρας ἐσθίει ὁ ἄνθρωπος, οὐ γὰρ δυνατὸν, ἀλλ' ἐπειδὴ αἱ τροφαὶ τοῖς ἀνθρώποις ἀπὸ τῶν ὡρῶν πορίζονται.

To signify an *Horoscopus* [*observer of the hours*], they delineate a MAN EATING THE HOURS, not that the man eats the hours, for that is impossible, but because food is prepared for men according to the hours.

XLIII. HOW THEY DENOTE PURITY.

μγ'. Πῶς δηλοῦσιν ἁγνείαν.

Ἁγνείαν δὲ γράφοντες, πῦρ καὶ ὕδωρ ζωγραφοῦ-

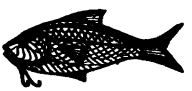
To represent *purity* they delineate FIRE AND WATER,

This figure of a man with the emblem of life against his mouth is found; and seems to be the figure alluded to.

σιν· ἐπεὶ διὰ τούτων τῶν στοιχείων, πᾶς καθαρμὸς ἐκτελεῖται.

because by these elements all purification is perfected.

XLIV. HOW THEY INTIMATE A THING UNLAWFUL, OR AN ABOMINATION.



μδ'. Πῶς αἰνίττονται ἀθέμιτον, ἢ καὶ μῦσος.*

Ἀθέμιτον δὲ δηλοῦντες, ἢ καὶ μῦσος,* ἰχθὺν ζωγραφοῦσι, διὰ τὸ τὴν τούτου† βρῶσιν μισεῖσθαι καὶ μεμιᾶσθαι‡ ἐν τοῖς ἱεροῖς· κενοποιὸν γὰρ ἰχθὺς πᾶς, καὶ ἀλληλοφάγον.

To denote a *thing unlawful*, or an *abomination*, they delineate a FISH, because the feeding upon fish is considered in the sacred rites as abominable, and a pollution: for every fish is an animal that is a desolator [laxative as food?], and a devourer of its own species.

Clemens states that the fish denotes hatred: and, according to Leemans, it is found in some inscriptions with that signification.

* Treb. reads, and De Pauw. suggests, μῖσος. cf. Plut. de Is. 7.
† Mor. Par A. B. C. Leem.—τούτων, Al.
‡ μεμιάνθαι, Mor. Aug. Par A. B.

XLV. HOW THEY REPRESENT THE MOUTH.

με'. Πῶς γράφουσι στόμα.

Στόμα* δὲ γράφοντες, ὄφιν ζωγραφοῦσιν· ἐπειδὴ ὁ ὄφις οὐδενὶ ἑτέρῳ τῶν μελῶν ἰσχύει, εἰ μὴ τῷ στόματι μόνον.

To represent the *mouth* they depict a SERPENT, because the serpent is powerful in no other of its members except the mouth alone.

XLVI. HOW MANLINESS COMBINED WITH TEMPERANCE.

μς'. Πῶς ἀνδρεῖον μετὰ σωφροσύνης.

Ἀνδρεῖον δὲ μετὰ σωφροσύνης δηλοῦντες, ταῦ-

To denote *manliness combined with temperance*, they

I. *The commencement of numerous dedicatory inscriptions, generally interpreted "Sacred."*—Sh. 309, 311. *Does it signify things, or a tablet to "set up to, or in honour of?"*

II. KHEM, *one of the principal divinities, the god of generation, his emblem was the bull.*

III. *Powerful.* Compare the translation of the obelisk of Hermapion, Anc. Fr. p. 169, with the square banners of the kings.

* Ἑστῶτα? Things set up to?

ρον ὑγιᾶ* φύσιν ἔχοντα ζωγραφοῦσι. θερμαντικώτατον γὰρ ὑπάρχει τὸ ζῶον κατὰ μόριον· ὥστε ἅπαξ εἰς τὴν θήλειαν φύσιν καθεὶς τὸ ἑαυτοῦ, καὶ δίχα πάσης κινήσεως, σπερμοβολεῖ· ἐὰν δέ ποτε διαμάρτῃ τῆς φύσεως, καὶ εἰς ἕτερον τόπον τοῦ σώματος τῆς βοὸς ἐρείσῃ τὸ αἰδοῖον, τοτηνικαῦτα τῇ ὑπερβαλλούσῃ ἐντονίᾳ* τιτρώσκει τὴν θήλειαν. ἀλλὰ καὶ σώφρων ἐστὶ, διὰ τὸ μηδέποτε τοῦ θήλεος ἐπιβαίνειν μετὰ τὴν σύλληψιν.

delineate a BULL that has a vigorous constitution. Calidissimum enim est huic animali membrum, ita ut semel eo in fœminæ vulvam immisso, vel absque ullo motu semen effutiat. Quod si quando a vulvâ vaccæ aberrans, in alium corporis partem membrum intenderit, tum ejus immodicâ intentione vaccam vulnerat. Quin et temperans est: quippe cum nunquam post conceptum, vaccam ineat.

XLVII. HOW HEARING.

μζ'. Πῶς ἀκοήν.

Ἀκοὴν δὲ γράφοντες, ταύρου ὠτίον ζωγραφοῦ-

To denote *hearing*, they delineate the EAR OF THE BULL,

The bull's ear denotes hearing.—Champ.

* Mor. Par A. B. ὑγιῆ.

† Par A. B. C. Leem. ἐυτονίᾳ.

σιν. ἐπειδὰν γὰρ ἡ θήλεια ὀργῶσα πρὸς σύλληψιν ᾖ, ὀργᾷ δὲ οὐ πλεῖον ἢ ἐφ' ὥρας τρεῖς, τότε μυκᾶται μέγιστον· ἐν αἷς μὴ παραγινομένου* τοῦ ταύρου, συμμύει τὴν φύσιν, μέχρι τῆς ἑτέρας συνόδου· ὃ δὴ σπανίως γίνεται. ἀκούει γὰρ ὁ ταῦρος ἀπὸ πολλοῦ διαστήματος. συνιείς τε† ὀργᾶν, διὰ δρόμου παραγίνεται ἐν τῇ συνουσίᾳ, τοῦτο μόνον παρὰ τὰ ἕτερα τῶν ζώων ποιῶν.

for when the cow is desirous of conception, (and she continues so for not longer than three hours together,) she vehemently lows, and if during this time the bull should not approach her, she reserves herself till another meeting. This however rarely happens; for the bull hears her from a great distance, and knowing that she is inflamed, he hastens to the meeting, and is the only animal that does so.

XLVIII. HOW THE MEMBER OF A PROLIFIC MAN.

μη'. Πῶς αἰδοῖον ἀνδρὸς πολυγόνου.

Αἰδοῖον δὲ ἀνδρὸς πολυγόνου δηλοῦντες, τράγον

To denote the *member of a prolific man*, they depict a

The Mendesian goat appears to have been considered by Herodotus as sacred to Khem. The goat as well as the bull was an emblem of Siva.

* Par C. παραγενομένου.

† Par A. B. C. Ald. Mer. Leem.—Aug. Hæsch. De Pauw, τὸ, but De Pauw. suggests τε τὸ.

ζωγραφοῦσιν, οὐκέτι δὲ ταῦρον. ἐπειδὴ οὗτος μὲν μέχρις οὗ ἐνιαύσιος γένηται, οὐ βιβάζει· σράγος δὲ ἑβδομαῖος μετὰ τὴν γένεσιν γενόμενος, ὀχεύει, ἄγονον μὲν καὶ ἄσπορον ἀποκρινόμενος σπέρμα, βιβάζει δὲ ὅμως πρῶτον τῶν ἄλλων ζώων.

GOAT, and not a bull: ille enim antequam annum attigerit, coire non solet: hic septem statim post ortum diebus congreditur, infœcundum et genituræ minime accommodum semen excernens. Prius tamen ac celerius cæteris animantibus coit.

XLIX. HOW THEY DENOTE IMPURITY.

μθ'. Πῶς δηλοῦσιν ἀκαθαρσίαν.

Ἀκαθαρσίαν δὲ γράφοντες, ὄρυγα* ζωγραφοῦσιν. ἐπειδὴ ἐπ' ἀνα-

To denote *impurity*, they delineate an ORYX* (a species of wild goat), because when

I. *The Oryx is found upon the monuments, but not explained.*

II. *A conical seal frequently appears in the hands of persons making oblations. Several with inscriptions on the base, as represented above, are in Dr. Lee's Museum.*

* Mor. Par A. B. Mer. Causs. ὄρυγα, a quail.

τολὴν ἐρχομένης τῆς σελήνης, ἀτενίζων εἰς τὴν θεὸν, κραυγὴν ποιεῖται, οὐκ εὐλογῶν αὐτὴν, οὐδὲ εὐφημῶν· σημεῖον δὲ τούτου ἐναργέστατον. τοῖς γὰρ ἐμπροσθίοις αὐτοῦ σκέλεσιν ἀνορύσσων τὴν γῆν, ζωγραφεῖ* ἑαυτοῦ τὰς κόρας, ὡσπερεὶ ἀγανακτῶν, καὶ μὴ βουλόμενος ἰδεῖν τὴν τῆς θεοῦ ἀνατολήν. τὰ δ' αὐτὰ ποιεῖ καὶ ἐπὶ τοῦ ἡλίου θείου ἄστρου† ἀνατολῆς. διόπερ οἱ ἀρχαῖοι βασιλεῖς, τοῦ ὡροσκόπου σημαίνοντος ἀυτοῖς τὴν ἀνατολὴν, ἐπικαθίσαντες τούτῳ τῷ ζώῳ, διὰ μέσου αὐτοῦ, ὥς τινων γνωμόνων, τὴν τῆς ἀνατολῆς ἀκρίβειαν ἐγνώριζον. διὸ καὶ οἱ ἱερεῖς τοῦτο μόνον τῶν κτηνῶν, ἀσφράγιστον§ ἐσθίουσιν· ἐπειδὴ ἀντιδικίαν‖ τινὰ πρὸς τὴν θεὸν ἔχον φαίνεται. καὶ

the moon rises, this animal looks intently towards the goddess and raises an outcry, and that, neither to praise nor welcome her; and of this the proof is most evident, for it scrapes up the earth with its fore legs, and fixes its eyes in the earth, as if indignant and unwilling to behold the rising of the goddess. And it acts in the same manner at the rising of (the divine star) the sun. Wherefore the ancient kings, when the Horoscopus apprised them of the rising of the moon, placed themselves near this animal, and by observing the middle of its operations, ascertained, as by a kind of gnomon, the exact time of the rising. And hence the priests, of all other cattle, eat this alone without being previously marked with the seal, inasmuch as it appears to entertain a kind of aversion to the

* De Pauw. suggests *συστρέφει*.
† Treb. om. from *θείου*.—Mor. Ald. Mer. *ἀπὸ*.
‡ Hæsch. Leem.—*πτηνῶν*, Al.
§ Treb. om.
‖ Par C. Ald. leave a lacuna.

γὰρ κατὰ τὴν ἐρημίαν, οὗ ἐὰν λάβηται ὑδραγωγοῦ τόπου, πιὸν τοῖς χείλεσιν* ἀναταράσσει, καὶ μιγνύει τῷ ὕδατι τὴν ὕλην, † τοῖς δὲ ποσὶν εἰς ἀυτὸ ἐπιπέμπει κόνιν, πρὸς τὸ, μηδενὶ ἑτέρῳ ζώῳ, τοῦτο πότιμον ὑπάρξαι. οὕτω πονηρὰ καὶ ἀπεχθὴς ἡ τοῦ ὄρυγος ἐνομίσθη φύσις. οὐδὲ γὰρ οὐδὲ τοῦτο καθῆκον ‡ ἐργάζεται, τῆς θεοῦ αὐτῆς πάντα γεννώσης καὶ αὐξανούσης ὅσα κατὰ τὸν κόσμον ἐστὶ χρήσιμα.

goddess: and in the desert wherever it finds a watering place, after having drunk, it stirs it up with its lips, and mingles the mud with the water, and throws dust into it with its feet, that it may be fit for no other animal to drink; so malicious and odious has the nature of the Oryx been considered. Nor does it act thus unmeaningly, because it is this same goddess who germinates and causes all things whatsoever to increase that are useful in the world.

L. HOW A DISAPPEARANCE.

ν'. Πῶς ἀφανισμόν.

Ἀφανισμὸν δὲ δηλοῦντες, μῦν ζωγραφοῦσιν,

To denote a *disappearance*, they delineate a MOUSE, be-

No hieroglyphic of a mouse has yet been found. But Herodotus states, that when Sennacherib approached Egypt, the bowstrings of his army were destroyed by mice during the night, in consequence of which, he was defeated by Sethos, king of Egypt, to whom was erected a statue with a mouse in his hand, as an emblem of DESTRUCTION.

* Bochart suggests χηλαῖς.—Treb. om.

† De Pauw suggests ἰλὺν, mud, which Treb. reads.

‡ Treb. impie.

ἐπειδὴ πάντα ἐσθίων, μιαίνει καὶ ἀχρηστοῖ. τῷ αὐτῷ δὲ σημείῳ χρῶνται καὶ κρίσιν θέλοντες γράψαι. πολλῶν γὰρ καὶ διαφόρων ἄρτων κειμένων, ὁ μῦς τὸν καθαρώτατον αὐτῶν ἐκλεξάμενος ἐσθίει. διὸ καὶ τῶν ἀρτοκόπων κρίσις ἐν τοῖς μυσὶ γίνεται.

cause it pollutes and spoils all things by nibbling them. They also make use of the same symbol when they would denote discernment, for when many different sorts of bread lie before him, the mouse selects the purest from among them and eats it. And hence the selection by the bakers is guided by mice.

LI. HOW IMPUDENCE.

νά. Πῶς ἰταμότητα.

Ἰταμότητα δὲ δηλοῦντες, μυῖαν ζωγραφοῦσιν, ἥτις* συνεχῶς ἐκβαλλομένη, οὐδὲν ἧττον παραγίνεται.

To denote *impudence*, they represent a FLY, for this, though perpetually driven away, nevertheless returns.

LII. HOW THEY REPRESENT KNOWLEDGE.

νβ. Πῶς γνῶσιν ζωγραφοῦσι.

Γνῶσιν δὲ γράφοντες, μύρμηκα ζωγραφοῦσιν. ὁ

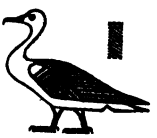
To represent *knowledge*, they delineate an ANT, for

* ὅτι, Al.

γὰρ ἂν ἀσφαλῶς κρύψῃ ἄνθρωπος, οὗτος γινώσκει· οὐ μόνον δὲ,* ἀλλὰ καὶ ὅτι, παρὰ τὰ ἕτερα τῶν ζώων, εἰς χειμῶνα πορίζόμενος ἑαυτῷ τροφὰς, οὐ διαμαρτάνει τοῦ τόπου, ἀλλ' ἄπταιστος εἰς αὐτὸν παραγίνεται.

whatever a man may carefully conceal, this creature obtains a knowledge of; and not for this reason only, but also because beyond all other animals when it is providing for itself its winter's food, it never deviates from its home, but arrives at it unerringly.

LIII. HOW THEY REPRESENT A SON.



νγ'. Πῶς υἱὸν ζωγραφοῦσιν.

Υἱὸν δὲ βουλόμενοι γράψαι, χηναλώπεκα ζωγραφοῦσι. τοῦτο γὰρ τὸ ζῶον φιλοτεκνώτατον ὑπάρχει. κἂν γὰρ διώκηταί ποτε εἰς τὸ συλληφθῆναι σὺν τοῖς τέκνοις, ὅ, τε πατὴρ καὶ ἡ μήτηρ αὐτοῦ† αὐθαιρέτως διδόασιν ἑαυτοὺς τοῖς κυνηγοῖς,

When they would denote a *son*, they delineate a CHENALOPEX (a species of goose). For this animal is excessively fond of its offspring, and if ever it is pursued so as to be in danger of being taken with its young, both the father and mother voluntarily give themselves up to the pursuers, that

1. *The Goose signifies a Son; and with the globe, Son of the Sun, the common title of the Pharaoh.*

* Par B. leaves a lacuna.

† ἀυτῶν, Par C. Leem.

ὅπως τὰ τέκνα διασωθῇ· δὶ ἥνπερ αἰτίαν τοῖς Αἰγυπτίοις ἔδοξε σεβάζειν τὸ ζῶον.

their offspring may be saved; and for this reason the Egyptians have thought fit to consecrate this animal.

LIV. HOW A FOOL.

νδ'. Πῶς ἄνουν.

Πελεκᾶνα δὲ γράφοντες, ἄνουν τὲ ἥδε καὶ ἄφρονα σημαίνουσιν. ἐπειδὴ δυνάμενος ἐν τοῖς ὑψηλοτέροις τόποις κατατίθεσθαι τὰ ἑαυτοῦ ὠὰ, ὥσπερ καὶ τὰ λοιπὰ τῶν πετεινῶν, τοῦτο οὐ ποιεῖ· ἀλλὰ γὰρ καὶ ἀνορύξας γῆν, ἐκεῖ κατατίθεται τὰ γεννώμενα. ὅπερ ἐπιγνόντες ἄνθρωποι, τῷ τόπῳ βοὸς ἀφόδευμα ξηρὸν περιτιθέασιν, ᾧ καῖ πῦρ ὑποβάλλουσι·* θεασάμενος δὲ ὁ πελεκὰν τὸν καπνὸν, τοῖς ἰδίοις πτεροῖς βουλόμενος ἀποσβέσαι τὸ πῦρ, ἐκ τῶν ἐναντίων κατὰ

When they depict a PELICAN, they signify both a *fool*, and an *idiot*, because although like other winged creatures it is able to deposit its eggs on the higher places, it does not, but it merely scrapes up the earth and there lays its eggs. And the people observing this, surround the place with dried cows' dung, to which they apply fire. And when the pelican sees the smoke, by endeavouring to extinguish the fire with its wings, she on the contrary kindles it by their motion: and thus, her wings being burnt by the fire, she easily becomes a prey for the

* Mor. Par A. ἐπεμβάλλουσι.

τὴν κίνησιν ἐξάπτει ἀυτο· ὑφ' οὗ κατακαιόμενος * τὰ ἑαυτοῦ πτερὰ, εὐσυλληπτότερος τοῖς κυνηγοῖς γίνεται. δὶ ἣν αἰτίαν οὐκ ἐνομίσθη ἐσθίειν τοὺς ἱερέας αὐτὸν, ἐπειδὴ ἀπαξαπλῶς ὑπὲρ τέκνων ποιεῖται τὸν ἀγῶνα· Αἰγυπτίων δὲ οἱ λοιποὶ† ἐσθίουσι, λέγοντες, ὅτι μὴ κατὰ νοῦν τὴν μάχην, ὥσπερ οἱ χηναλώπεκες, ἀλλὰ κατὰ ἄνοιαν‡ ὁ πελεκὰν ποιεῖται.

fowlers. And because it enters into the contest simply for the sake of its young, the priests consider it unlawful to eat it. But the rest of the Egyptians eat it, alleging that the pelican does not enter into the contest with discretion, as do the geese, but with folly.

LV. HOW THEY REPRESENT GRATITUDE.

νε'. Πῶς εὐχαριστίαν δηλοῦσι.

Εὐχαριστίαν γράφοντες, κουκούφαν ζωγραφοῦσι· διότι τοῦτο μόνον τῶν ἀλόγων ζώων ἐπειδὰν ὑπὸ τῶν γονέων ἐκτραφῇ,

To represent *gratitude*, they delineate a CUCUPHA, because this is the only one of dumb animals, which, after it has been brought up by its parents,

The top of the sceptre placed in the hands of the gods is ornamented with a crested head which appears to be that of some beast, but was evidently considered by Horapollo to be the Hoopoo of Egypt. See Ch. 8. and title page.

* Ald. Mer. Pier. Causs. *κατακαιόμενα.*

† Par C. Ald. Mer. Pier. Causs. *πολλοὶ*

‡ Par A. B. Mor. Hæsch.—*εὔνοιαν*, Al.

γηράσασιν αὐτοῖς τὴν αὐτὴν ἀνταποδίδωσι χάριν. ἐν ᾧ γὰρ ὑπ' ἀυτῶν ἐξετράφη τόπῳ, νεοσσιὰν αὐτοῖς ποιήσας, τίλλει αὐτῶν τὰ πτερά, τροφάς* τε χορηγεῖ, μέχρις οὗ πτεροφυήσαντες οἱ γονεῖς, βοηθεῖν ἑαυτοῖς δυνηθῶσιν. ὅθεν καὶ τῶν θείων σκήπτρων κουκούφα προτίμησίς ἐστι.

repays their kindness to them when they are old. For it makes them a nest in the place where it was brought up by them, and trims their wings, and brings them food, till the parents acquire a new plumage, and are able to assist themselves: whence it is that the Cucupha is honored by being placed as an ornament upon the sceptres of the gods.

LVI. HOW AN UNJUST AND UNGRATEFUL MAN.

νϛ'. Πῶς ἄδικον, καὶ ἀχάριστον.

Ἄδικον δὲ καὶ ἀχάριστον, ἱπποποτάμου ὄνυχας δύο, κάτω βλέποντας, γράφουσιν. οὗτος γὰρ ἐν

To symbolize an *unjust* and *ungrateful man*, they depict TWO CLAWS OF AN HIPPOPOTAMUS TURNED DOWNWARDS.

I. II. *Typhonian figures.*
II. *Has the body of an hippopotamus.*

* Par C. Ald. τρυφάς. † Par A. B. C. Leem. insert ἐπὶ.

ἡλικίᾳ γενόμενος, πειράζει τὸν πατέρα, πότερόν ποτε ἰσχύει μαχόμενος πρὸς αὐτόν. καὶ ἐὰν μὲν ὁ πατὴρ ἐκχωρήσῃ, τόπον αὐτῷ μερίσας, οὗτος πρὸς τὴν ἑαυτοῦ μητέρα ἐπίγαμον ἥκει, καὶ ἐᾷ τοῦτον ζῆν· εἰ δὲ μὴ ἐπιτρέψειεν* αὐτῷ ποιήσασθαι πρὸς τὴν μητέρα γάμον, ἀναιρεῖ αὐτὸν, ἀνδρειότερος καὶ ἀκμαιότερος ὑπάρχων. εἰς δὲ τὸ κατώτατον μέρος ὄνυχας δύο ἱπποποτάμου, ὅπως οἱ ἄνθρωποι τοῦτο ὁρῶντες, καὶ τὸν περὶ αὐτοῦ λόγον ἐπιγινώσκοντες, προθυμότεροι εἰς εὐεργεσίαν ὑπάρχωσι.

For this animal when arrived at its prime of life contends in fight against his father, to try which is the stronger of the two, and should the father give way he assigns him a place of residence, permitting him to live, and consorts himself with his own mother; but if his father should not permit him to hold intercourse with his mother, he kills him, being the stronger and more vigorous of the two. And they make use of the lowest parts of the hippopotamus, the two claws, that men seeing this, and understanding the story of it, may be more inclined to kindness.

* ἐπιτρέψει, Ald. Mer. Leem.

LVII. HOW ONE WHO IS UNGRATEFUL TO HIS BENEFACTORS.

νζ'. Πῶς ἀχάριστον πρὸς τοὺς ἑαυτοῦ εὐεργέτας.

Ἀχάριστον καὶ μάχιμον * τοῖς ἑαυτοῦ εὐεργέταις σημαίνοντες, περιστερὰν ζωγραφοῦσιν. ὁ γὰρ ἄρσην ἰσχυρότερος γενόμενος, διώκει τὸν ἑαυτοῦ πατέρα ἀπὸ τῆς μητρὸς, καὶ οὕτως αὐτῇ πρὸς γάμον μίσγεται. καθαρὸν δὲ τοῦτο τὸ ζῶον ὑπάρχειν δοκεῖ· ἐπειδὴ οὔσης λοιμώδους καταστάσεως, καὶ παντὸς ἐμψύχου τε καὶ ἀψύχου νοσωδῶς διατιθεμένου, τοὺς ἐσθίοντας τοῦτο μόνον, οὐ μεταλαμβάνει † τῆς τοιαύτης κακίας. διόπερ κατ' ἐκεῖνον τὸν καιρὸν, οὐδὲν ἕτερον τῷ βασιλεῖ ἐν τροφῆς μέρει παρατίθεται, εἰ

To signify a *man that is ungrateful and quarrelsome with his benefactors*, they delineate a DOVE, for when the male becomes the stronger, he drives his father away from his mother, and mates himself with her. This creature however seems to be pure, because when any pestilential epidemic rages, and every thing, animate and inanimate, sickens with disease, those persons alone who feed upon this bird do not share in so great a calamity. Wherefore during such a time nothing is served up to the king as food except the dove alone. And the same food is served up to those who are under a course of purifi-

* Treb. om.

† μεταλαμβανειν?

μὴ μόνον περιστερά. τὸ δὲ αὐτὸ καὶ † τοῖς ἐν ἁγνείαις οὖσι, διὰ τὸ ὑπηρετεῖσθαι τοῖς θεοῖς. ἱστορεῖται δὲ, ὅτι οὐ χολὴν ἔχει τοῦτο τὸ ζῶον.

cation, that they may minister to the gods. It is likewise reported that this creature has no gall.

LVIII. HOW AN IMPOSSIBILITY.

νη'. Πῶς τὸ ἀδύνατον γενέσθαι.

Ἀδύνατον δὲ γενέσθαι σημαίνοντες, πόδας ἀνθρώπου ἐν ὕδατι περιπατοῦντας ζωγραφοῦσιν· ἢ καὶ ἄλλως βουλόμενοι τὸ αὐτὸ σημαίνειν, ἀκέφαλον ἄνθρωπον περιπατοῦντα ζωγραφοῦσιν. ἀδύνατα δὲ ἀμφότερα ὑπάρχοντα, εὐλόγως εἰς τοῦτο παρειλήφασι.

To signify an *impossibility*, they represent A MAN'S FEET WALKING ON THE WATER; or when they would signify the same thing differently, they delineate A HEADLESS MAN WALKING. And since these are both impossibilities, they have with good reason selected them for this purpose.

Well known hieroglyphics not yet interpreted. The second is from the ceiling of the Rameseion.

† Par A. B. C. Ald. Mer. Pier. Causs. om.

LIX. HOW A VERY BAD KING.

νθ'. Πῶς βασιλέα κάκιστον.

Βασιλέα δὲ κάκιστον* [κάλλιστον? κράτιστον?] δηλοῦντες, ὄφιν ζωγραφοῦσι κοσμοειδῶς ἐσχηματισμένον, οὗ τὴν οὐρὰν ἐν τῷ στόματι ποιοῦσι· τὸ δὲ ὄνομα τοῦ βασιλέως ἐν μέσῳ τῷ εἰλίγματι γράφουσιν, αἰνιττόμενοι γράφειν, τὸν βασιλέα τοῦ κόσμου κρατεῖν. τὸ δὲ ὄνομα τοῦ ὄφεως παρ' Αἰγυπτίοις ἐστί μεισι.*

To denote *a very bad* [a very good? a very powerful?] *king*, they depict a SERPENT in the form of a circle, whose tail they place in his mouth, and they write the name of the king in the middle of the coil, intimating that the king governs the world. The serpent's name among the Egyptians is Méisi.

I. *An oval decorated with the basilisks, containing the prenomen of Amunoph III.*

II. *A plain oval containing the name of Ramesses II. 'Amun me Ramses.' The oval is considered to have been originally a serpent coiled.*

* κάριστον, Ald.—Pier. mentions a reading κάλλιστον.—De Pauw. proposes ἄριστον.—Merc. κράτιστον.

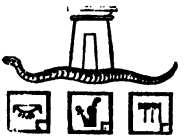
LX. HOW A VIGILANT KING.

ξ'. Πῶς βασιλέα φύλακα.

Ἑτέρως δὲ βασιλέα φυλακα δηλοῦντες, τὸν μὲν ὄφιν ἐγρηγορότα ζωγραφοῦσιν· ἀντὶ δὲ τοῦ ὀνόματος τοῦ βασιλέως, φύλακα ζωγραφοῦσιν. οὗτος γὰρ φύλαξ ἐστὶ τοῦ παντὸς κόσμου. καὶ ἑκάστοτε τὸν βασιλέα. ἐπεγρήγορον εἶναι.

And otherwise to denote a *vigilant king*, they depict the SERPENT (UPON THE WATCH), and in the place of the king's name they depict a *watcher*: for he is the guardian of the whole world; and the king ought to be vigilant everywhere.

LXI. HOW THEY DESIGNATE A RULER OF THE WORLD.



ξα'. Πῶς μηνύουσι κοσμοκράτορα.

Παλιν δὲ τὸν βασιλέα

Again when they would

I. *After the king's name has been once or twice given in an inscription, a serpent seems to be sometimes substituted.*
II. *From Belzoni's tomb.*
III. *Golden house or palace.*—Sh. 380.
IV. *King's house or palace.*—Sh. 379.
V. *God's house or temple.*—Sh. 371.

κοσμοκράτορα νομίζοντες καὶ μηνύοντες, αὐτὸν μὲν ὄφιν ζωγραφοῦσιν· ἐν μέσῳ δὲ αὐτοῦ, οἶκον μέγαν δεικνύουσιν εὐλόγως. ὁ γὰρ βασίλειος οἶκος, παρ' αὐτοῦ - - ἐν τῷ κόσμῳ.*

signify and designate a *king who rules the world*, they delineate the same SERPENT, and in the middle thereof they represent a LARGE HOUSE, and with reason for the royal abode from him - - - - - - in the world.

LXII. HOW A PEOPLE OBEDIENT TO THEIR KING.

ξβ'. Πῶς λαὸν πειθήνιον βασιλεῖ.

Λαὸν πρὸς βασιλέα πειθήνιον δηλοῦντες, μέλισσαν ζωγραφοῦσι. καὶ γὰρ μόνον τῶν ἄλλων ζωῶν, βασιλέα ἔχει, ᾧ τὸ λοιπὸν τῶν μελισσῶν ἕπεται πλῆθος, καθὸ καὶ οἱ ἄνθρωποι πείθονται βασιλεῖ. αἰνίττονται δὲ ἐκ τῆς τοῦ μέλιτος† - - - ἐκ τῆς τοῦ

To denote *a people obedient to their king*, they depict a BEE, for this is the only one of all creatures which has a king whom the rest of the tribe of bees obey, as men serve their king. And they intimate from the honey's - - - - - - - from the force of the creature's sting - - - - that

Champollion interprets this as 'King of an obedient people;' Sharpe, as 'King of Upper and Lower Egypt.'—Sh. 417. 419.

* Treb. om. from ὁ γὰρ.

† Ald. Mer. χρηστότητος καὶ in margin.

κέντρου τοῦ ζώου δυνάμεως† - - - χρηστὸν ἅμα καὶ εὔτονον εἶναι πρὸς‡ - καὶ διοίκησιν.§

- - - - should be both lenient and firm in - - - - and administration.

LXIII. HOW A KING WHO GOVERNS A PART OF THE WORLD.

ξγ'. Πῶς βασιλέα μέρους κόσμου κρατοῦντα.

Βασιλέα δὲ οὐ τοῦ παντὸς κόσμου κρατοῦντα, μέρους δὲ, βουλόμενοι σημῆναι, ἡμίτομον ὄφιν ζωγραφοῦσι· δηλοῦντες τὸν μὲν βασιλέα διὰ τοῦ ζώου· ἡμίτομον δὲ, ὅτι οὐ τοῦ παντὸς κόσμου.

When they would symbolize a *king who governs not all but a part of the world*, they depict HALF A SERPENT. For by this creature they denote a king, and by half of it, that he is not king over all the world.

LXIV. HOW ONE WHO GOVERNS ALL THINGS.*

ξδ'. Πῶς παντοκράτορα.*

Παντοκράτορα δὲ ἐκ τῆς τοῦ ζώου τελειώσεως

They symbolize *one who governs all things* by the per-

† Ald. Mer. βασιλέα in margin.

‡ Mer. leaves no lacuna.—Ald. εἶναι - - - - πρὸς.—Par. A. B. χρηστὸν εἶναι ἅμα καὶ εὔτονον.

§ Treb. om. from αἰνίττονται.

* See the winged globe and serpent in the frontispiece, which is called Agathodæmon, and is said to signify the spirit that pervades the universe. See also the Egg and Serpent in Pl. I.

σημαίνουσι, πάλιν τὸν ὁλόκληρον ὄφιν ζωγραφοῦντες. οὕτω παρ' αὐτοῖς τοῦ παντὸς κόσμου τὸ θεῖκον ἐστὶ πνεῦμα. ||

fect form of the same animal, again depicting the ENTIRE SERPENT: for amongst them it is the spirit that pervades the universe.

LXV. HOW A FULLER.*

ξε'. Πῶς γναφέα.*

Γναφέα* δὲ δηλοῦντες, δύο πόδας ἀνθρώπου ἐν ὕδατι ζωγραφοῦσι. τοῦτο δὲ, ἀπὸ τῆς τοῦ ἔργου† ὁμοιότητος δηλοῦσι.

To denote a *fuller*, they depict the TWO FEET OF A MAN IN WATER, and they depict this from the resemblance of the work.

LXVI. HOW A MONTH.‡

ξς'. Πῶς μῆνα.‡

Μῆνα δὲ γράφοντες, σελήνης σχῆμα, καθὸ καὶ πρόκειται, ἔχον εἴκοσι καὶ ὀκτὼ ἡμέρας ἰσημερινὰς μόνας, ἐξ εἰκοσιτεσσάρων ὡρῶν τῆς ἡμέρας ὑπαρ-

To represent a *month*, they depict as before explained the figure of the MOON when it has attained the age of eight and twenty days of equal lengths, each day containing twenty-

|| Treb. om. from οὕτω.

* γραφέα, Par B. C.—Qy. Kneph, the spirit pervading the universe, and moving on the water. See Chaps. 25 and 58.

† Par A. B. Pier. Leem.—ἑρμοῦ, Al.

‡ Treb. om. this chap.—See illustrations of Chap. 4.

χούσης ζωγραφοῦσι, καθ' ἃς καὶ ἀνατέλλει· ταῖς δὲ λοιπαῖς δύο,§ ἐν δύσει ἐστί.

four hours, for during these it is apparent, and in the remaining two it is in a state of evanescence.

LXVII. HOW A RAPACIOUS, OR PROLIFIC, OR FURIOUS MAN.

ξζ'. Πῶς ἅρπαγα, ἢ πολύγονον, ἢ μαινόμενον.

Ἅρπαγα δὲ, ἢ πολύγονον, ἢ μαινόμενον βουλόμενοι σημῆναι, κροκόδειλον ζωγραφοῦσι, διὰ τὸ, πολύγονον* καὶ πολύτεκνον ὑπάρχειν καὶ μαινόμενον. ἐπὰν γὰρ ἁρπάσαι τὶ βουλόμενος ἀποτύχῃ, θυμωθεὶς, καθ' αὑτοῦ μαίνεται.

When they would symbolize a *rapacious*, or *prolific*, or *furious man*, they delineate a CROCODILE, because it is prolific [?], and fertile in offspring, and furious. For if it fails in its intention of seizing any thing it rages in anger against itself.

LXVIII HOW SUNRISE.

ξη'. Πῶς ἀνατολήν.

Ἀνατολὴν δὲ λέγοντες, δύο ὀφθαλμοὺς κροκοδείλου

To express *sunrise* they depict the TWO EYES OF A CRO-

§ Par A. B. om.

* De Pauw suggests πολυκτόνον or πολυφόνον.—Leem. πολυφάνον.

ζωγραφουσιν. ἐπειδήπερ* παντὸς σώματος ζώου οἱ ὀφθαλμοὶ ἐκ τοῦ βυθοῦ ἀναφαίνονται.

CODILE, because of the whole body of the animal its eyes glare conspicuously from the deep.

LXIX. HOW SUNSET.

ξθ'. Πῶς δύσιν.

Δυσιν δὲ λέγοντες, κροκόδειλον κεκυφότα ζωγραφοῦσι. αὐτότοκον† γὰρ καὶ κατωφερὲς τὸ ζῶον.

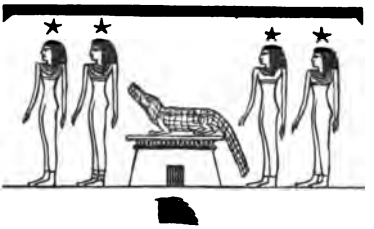
To denote *sunset*, they represent A CROCODILE TENDING DOWNWARDS, for this animal is self productive [?] and inclining downwards.

This illustration is from the descent in Belzoni's tomb. The central group is connected with the sun, and the stags' heads appear to be emblems of eternity, or renovation. See Pl. II. and also Book II. Chap. 21.

* Gesner. Bochart. De Pauw. sug. ἐπειδὴ πρὸ.

† Gesner. sug. κατωπὸν.—Causs. αὐτόκυπτον.—De Pauw. αὐτόκυφον, self bending.

LXX. HOW THEY SHADOW FORTH DARKNESS.



ο'. Πῶς σκιάζουσι σκότος.

Σκότος δὲ λέγοντες, κροκοδείλου οὐρὰν ζωγραφοῦσιν· ἐπειδὴ οὐκ ἄλλως εἰς ἀφανισμὸν καὶ ἀπώλειαν φέρει ὁ κροκόδειλος οὗ ἐὰν λάβηται ζώου, εἰ μὴ τῇ οὐρᾷ τῇ ἑαυτοῦ διαπληκτίσας ἄτοπον‡ παρασκευάσει. ἐν τούτῳ γὰρ τῷ μέρει ἡ τοῦ κροκοδείλου ἰσχὺς καὶ ἀνδρεία ὑπάρχει. ἱκανῶν δὲ καὶ

To denote *darkness*, they represent the TAIL OF A CROCODILE, for by no other means does the crocodile inflict death and destruction on any animal which it may have caught, than by first striking it with its tail, and rendering it incapable of motion: for in this part lies the strength and power of the crocodile. And now, though there are other

I. *The illustration is from Belzoni's tomb. There are properly 12 figures of each side of the crocodile; representing the hours of the day and night.*

II. *The fig. beneath certainly signifies darkness; and is supposed to represent the end of a crocodile's tail.*

‡ ἄτονον, Ald. Mer. Leem.

ἄλλων ὑπαρχόντων σημείων, ἐν τῇ τῶν κροκοδείλων φύσει, αὐτάρκη τὰ δόξαντα ἐν τῷ πρώτῳ συγγράμματι εἰπεῖν.

appropriate symbols deducible from the nature of the crocodile, those which we have mentioned are sufficient for the first Book.

Τέλος τοῦ πρώτου βιβλίου.

END OF THE FIRST BOOK.

HORAPOLLO.

BOOK II.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

THE HIEROGLYPHICS OF HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,

AND WHICH PHILIP TRANSLATED INTO

THE GREEK LANGUAGE.

HORAPOLLO.

ΒΙΒΛΙΟΝ ΔΕΥΤΕΡΟΝ.

BOOK II.

Διὰ δὲ τῆς δευτέρας πραγματείας, περὶ τῶν λοιπῶν τὸν λόγον ὑγιῆ σοι παραστήσομαι· ἃ δὲ καὶ ἐξ ἄλλων ἀντιγράφων, οὐκ ἔχοντα τινὰ ἐξήγησιν, ἀναγκαίως ὑπέταξα.

In this second part of the work, I shall present you with the complete treatise of the remaining subjects: and some also from other writings, which have no explanation, I have deemed it requisite to subjoin.

I. WHAT THEY SIGNIFY BY DEPICTING A STAR.

α'. Τί ἀστέρα γράφοντες δηλοῦσιν.

Ἀστὴρ παρ' Αἰγυπτίοις γραφόμενος, ποτὲ μὲν θεὸν† σημαίνει, ποτὲ δὲ δείλην,‡ ποτὲ δὲ νύκτα, ποτὲ δὲ χρόνον, ποτὲ δὲ ψυχὴν ἀνθρώπου ἄῤῥενος.

When a STAR is depicted by the Egyptians, it sometimes symbolizes *God*, sometimes *evening*, sometimes *night*, sometimes *time*, and sometimes the *soul* of a male man.

1. *The Star signifies God. See Book I. c.* 13.

† Ald. om.

‡ Ald. Mer. Treb. and F. om.

II. WHAT BY AN EAGLET.

β'. Τί ἀετοῦ νεοσσὸν.§

Καὶ ἀετοῦ νεοσσὸν, ἀῤῥενογόνον καὶ κυκλωηδὸν σημαίνει,‖ ἢ σπέρμα ἀνθρώπου.

An EAGLET symbolizes something *prolific of males*, or *of a circular form*, or the seed of man.

III. WHAT BY TWO FEET CONJOINED AND ADVANCING.

γ'. Τί δύο πόδας συνηγμένους¶ καὶ βεβηκότας.

Δυο πόδες συνηγμένοι¶ καὶ βεβηκότες, δρόμον ἡλίου τὸν ἐν ταῖς χειμερίναις* τροπαῖς σημαίνουσι.

TWO FEET CONJOINED AND ADVANCING, symbolize the *course of the sun in the winter solstice*.

III. *See Book I. c.* 58.

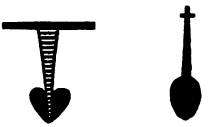
§ Treb. omits this chapter.

‖ σημ Par A. B.—Ald. Mer. leave a lacuna.

¶ συνηγομενους and συνηγόμενοι, Ald. Mer.—συνημμενοι or συνημενοι, Par. C.—Pier. ment. the reading πολυπόδες συνηργομένοι. De Pauw. sug. συνειργμένοι.

* Aug. Ald. Mer. Leem.—χειμερίαις, Al.

IV. WHAT BY THE HEART OF A MAN SUSPENDED BY THE WINDPIPE.



δ'. Τί ἀνθρώπου καρδίαν φάρυγγος ἠρτημένην.

Ἀνθρώπου καρδία φάρυγγος ἠρτημένη, ἀγαθοῦ ἀνθρώπου στόμα σημαίνει.

The HEART OF A MAN SUSPENDED BY THE WINDPIPE signifies the *mouth of a good man.*

V HOW THEY DENOTE THE FRONT OF BATTLE.

ε'. Πῶς πολέμου στόμα.†

Πολέμου στόμα δηλοῦσιν ἀνθρώπου χεῖρες ζωγραφούμεναι, ἡ μὲν ὅπλον κρατοῦσα, ἡ δὲ τόξον.

The HANDS OF A MAN, ONE HOLDING A SHIELD AND THE OTHER A BOW, when delineated, denote the *front of battle*

IV. *The first signifies Good, and seems to be the hieroglyphic referred to, but mistaken for the other. It is a musical instrument.*

V. *Victorious.* Sh.

† Treb. om. this chap.

VI. WHAT BY A FINGER.

ϛ'. Τί δάκτυλον.

Ἀνθρώπου στόμαχον δηλοῖ δάκτυλος.‡

A FINGER denotes *the stomach of a man.*

VII. QUID PENIS MANU COMPRESSA.

ζ'. Τί αἰδοῖον χειρὶ κρατούμενον.

Αἰδοῖον χειρὶ κρατούμενον, σωφροσύνην δηλοῖ ἀνθρώπου.

PENIS MANU COMPRESSA denotes *continence in a man.*

VIII. HOW THEY DENOTE DISEASE.

η'. Πῶς νόσον δηλοῦσιν.§

Ἄνθη δὲ ἀνεμώνης, νόσον ἀνθρώπου σημαίνει.

The FLOWERS OF THE ANEMONY denote *disease of a man.*

‡ Klap. sug. δακτύλιος. "A ring."
§ Par. B. om. this chap.

IX. HOW THE LOINS OF A MAN.

θ'. Πῶς ὀσφὺν ἀνθρώπου.

Ὀσφὺν, ἢ στάσιν‖ ἀνθρώπου βουλόμενοι ζωγραφεῖν, τὸ νωτιαῖον ὀστοῦν γράφομεν. τινὲς γὰρ λέγουσι τὸ σπέρμα ἐκεῖθεν φέρεσθαι.

When we would denote *the loins or the constitution of a man* we depict the BACKBONE; for some hold that the seed proceeds from thence.

X. HOW THEY SYMBOLIZE PERMANENCY AND SAFETY.

ί. Πῶς διαμονὴν καὶ ἀσφάλειαν σημαίνουσιν.

Ὄρτυγος§ ὀστέον ζωγραφούμενον, διαμονὴν καὶ ἀσφάλειαν σημαίνει· διότι δυσπαθές ἐστι τὸ τοῦ ζώου ὀστέον.

The BONE OF A QUAIL when delineated symbolizes *permanency* and *safety;* because the bone of this animal is difficult to be affected.

I. *The quail.*
II. *Signifies* "*Good.*" Sh. 625.
III. *Bone with flesh upon it is common. Probably* "*Son.*" Sh. 1012.

‖ Treb. om. § Hæsch. Pier. De Pauw. sug. δρυγος.

XI. HOW CONCORD.

ιά. Πῶς ὁμόνοιαν.

Ἄνθρωποι δύο δεξιούμενοι,* ὁμόνοιαν δηλοῦσι.

TWO MEN JOINING THEIR RIGHT HANDS denote *concord.*

XII. HOW A CROWD.

ιβ'. Πῶς ὄχλον.

Ἄνθρωπος καθωπλισμένος, καὶ τοξεύων, ὄχλον σημαίνει.†

AN ARMED MAN SHOOTING WITH A BOW denotes a *crowd* [troop or army ?]

XIII. HOW ADMEASUREMENT.

ιγ'. Πῶς ἀναμέτρησιν.

Ἀνθρώπου δάκτυλος, ἀναμέτρησιν σημαίνει.

The FINGER OF A MAN denotes *admeasurement.*

XII. *This signifies soldiers.*—Sh. 988, 910. *Perhaps an army.* Sh.

* ἀξιούμενοι, Al.
† δηλοῖ, Par A. B. Aug. Leem.

XIV. HOW A WOMAN PREGNANT.

ιδ'. Πῶς γυναῖκα ἔγκυον. ‡

Γυναῖκα ἔγκυον* βουλόμενοι δηλῶσαι, ἡλίου κύκλον σὺν ἀστέρι, μετὰ ἡλίου § δίσκου δίχα τετμημένου, σημαίνουσιν.

When they would denote a *woman pregnant*, they portray the ORB OF THE SUN WITH A STAR AND THE SUN'S DISK BISECTED.

XV. HOW WIND.

ιέ. Πῶς ἄνεμον.

Τὴν ἀνατολὴν ἱέραξ ἐπὶ μετεώρου θέων, ἀνέμους σημαίνει. ἔτι καὶ ἄλλως,¶ ἱέραξ διατεταμένος τὰς πτέρυγας ἐν ἀέρι, οἷον πτέρυγας ἔχων,* ἄνεμον σημαίνει.

A HAWK soaring on high towards the east, signifies the *winds*; [the spirit or soul?] and again otherwise, a HAWK with its wings expanded in the air symbolizes the wind, as having wings.

xv. *See B. I. c.* 6, *and* 7.

‡ Aug. Par A. Leem.—ἔγγυον, Al. § Ald. has an asterisk.

¶ πῶς τὸ αὐτὸ, Aug.—Par A. B. om.

* Leem. has received ἔχοντα, which Mer. sug.—Treb. om. from οἷον.

XVI. HOW FIRE.

ιϛ'. Πῶς πῦρ.

Καπνὸς εἰς οὐρανὸν ἀναβαίνων, πῦρ δηλοῖ.

SMOKE ascending towards heaven denotes *fire*.

XVII. HOW A WORK.

ιζ'. Πῶς ἔργον.

Βοὸς † ἄῤῥενος κέρας γραφόμενον, ἔργον σημαίνει.

A BULL'S HORN when depicted signifies *work*.

XVIII. HOW PUNISHMENT.

ιή. Πῶς ποινήν.

Βοὸς ‡ δὲ θηλείας κέρας γραφόμενον, ποινὴν σημαίνει.

A COW'S HORN when depicted signifies *punishment*.

XVIII. *The Horns are used as the syllable "An," as in Ανερο.*

† το, Par C. Ald. Mer. Pier. Causs. Treb.

‡ το, Par C. Ald. Mer. Pier. Causs. Treb.

XIX. HOW IMPIETY.

ιθ'. Πῶς ἀνοσιότητα.

Προτομὴ σὺν μαχαίρᾳ γραφομένη ἀνοσιότητα δηλοῖ.

A BUST portrayed WITH A SWORD denotes *impiety*.

XX. HOW AN HOUR [EXECRATION ?].

κ'. Πῶς ὥραν. §

Ἵππος ποτάμιος γραφόμενος ὥραν § δηλοῖ.

A RIVER HORSE when delineated, denotes *an hour*.

XIX. *Not ascertained.*
XX. *Commonly found near Osiris in the judgment scenes.* Qy.

§ Causs. sug. ἆραν, A curse.—De Pauw. φθόραν, Destruction.

XXI. HOW ANYTHING OF LONG DURATION.

κά. Πῶς πολυχρόνιον.||

Ἔλαφος κατ' ἐνιαυτὸν βλαστάνει τὰ κέρατα· ζωγραφουμένη δὲ, πολυχρόνιον σημαίνει.

A STAG shoots its horns every year, and when depicted, signifies anything of *long duration*.

XXII. HOW AVERSION.

κβ'. Πῶς ἀποστροφήν.

Λύκος, ἢ κύων ἀπεστραμμένος, ἀποστροφήν δηλοῖ.

A WOLF OR A DOG AVERTED denotes *aversion*.

xxi. *Several inverted stags' heads alternating with hieroglyphics, are delineated in the judgment scene, where they seem to have some connexion with duration, perhaps eternity. See Pl. 3. and B. I. c. 69.*

|| Par. A. B. Pier. πολυχρόνια.

XXIII. HOW A FUTURE ACT.

κγ'. Πῶς μέλλον ἔργον.*

Ἀκοὴ ζωγραφουμένη, μέλλον ἔργον σημαίνει.

An EAR when delineated symbolizes *a future act.*

XXIV. HOW A MURDERER, OR THE BLOOD OF A CROCODILE.

κδ'. Πῶς φονέα, ἢ αἷμα κροκοδείλου.

Σφὴξ ἀεροπετὴς, ἤτοι † αἷμα κροκοδείλου βλαπτικὸν, ἢ φονέα ‡ σημαίνει.

A WASP FLYING IN THE AIR signifies either the noxious *blood of a crocodile*, or a *murderer.*

XXV. HOW DEATH.

κέ. Πῶς θάνατον.

Νυκτικόραξ θάνατον σημαίνει. ἄφνω γὰρ ἐπέρ-

A NIGHT RAVEN signifies *death*; § for it suddenly poun-

XXIII. *Immortal or Eternal.* Sh. 318. *Qy. Extension in time. The coil may have been mistaken by Horapollo for an ear.*

* Treb. om. chap. xxiii.

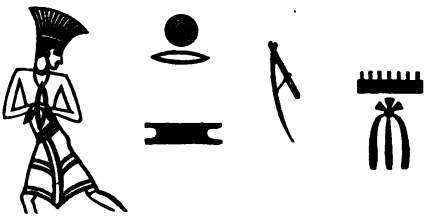
† ἢ τὸ? ‡ Vat. Leem.—φόνον, Al.

§ Qy. Erebus? The Hebrew word ערב, EREB, signifies either

χεται τοῖς νεοσσοῖς τῶν κορωνῶν ‡ κατὰ τὰς νύκτας, ὡς ὁ θάνατος ἄφνω ἐπέρχεται.

ces upon the young of the crows by night, as death suddenly overtakes men.

XXVI. HOW LOVE.



κϛ'. Πῶς ἔρωτα.

Παγὶς ἔρωτα ὡς θήραν ‖ θανατ . . . . τερὸν, ἀέρα σημαίνει. . . . . ὸν, υἱόν.

A NOOSE denotes *love* as . . . . . .

1. *A prisoner handcuffed. Horapollo seems to have confounded the handcuff with the mouth in the next expression, which Mr. Wilkinson considers to signify "beloved."*

II. III. IV. V. VI. *Also signify beloved.*

Erebus darkness, or the Nightraven, and it appears by Damascius, that the Sidonians substituted this bird as an emblem of Erebus.—An. Frag. p. 319.

‡ Par C. Ald. Mer. Pier. Caus. Treb. om.

‖ . . . τὸν ἀέρα σημαίνει, Ald. Mer. Pier. who also mentions, πτερὸν ἀέρα.—θανάτου . . . τερὸν ἀέρα σημαινει,—ὸν υἱὸν, Par A. B. ω υἱόν . . . τον ἀέρα σημαίνει . . . τὸν υἱόν Par C.—Treb. Laqueus amorem significat. "A noose signifies love."

XXVII. HOW THE MOST ANCIENT.

κζ'. Πῶς παλαιότατον.

Λόγοι καὶ φύλλα, ἢ βιβλίον ἐσφραγισμένον, παλαιότατον δηλοῖ.

WORDS AND LEAVES OF A SEALED BOOK denote *the most ancient.*

XXVIII. HOW A SIEGE.

κή. Πῶς¶ πολιορκίαν.

Κλίμαξ, πολιορκίαν, διὰ τὸ* ἀνώμαλον.

A LADDER signifies a *siege* by reason of its inequality [?].

XXVII. *The Papyri are found tied up, and sealed with clay above the knot.*

XXVIII. *A kind of tower frequently found in battle scenes.*

¶ Ald. Mer. insert ποιεῖ.—Mer. ποιοῦσι, in margin.

* De Pauw. sug. καί.

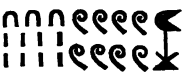
XXIX. HOW INFINITE, OR A SONG, OR FATE.

κθ'. Πῶς ἄπειρον, ἢ Μοῦσαν, ἢ μοῖραν.

Γράμματα ἑπτὰ, ἐν δυσὶ δακτύλοις † περιεχόμενα Μοῦσαν, ἢ ἄπειρον, ἢ μοῖραν σημαίνει.

SEVEN LETTERS INCLUDED WITHIN TWO FINGERS [RINGS?] symbolize a *song*, or *infinite*, or *fate*.

XXX. WHAT ONE LINE BENT OVER ANOTHER SIGNIFIES.



λ'. Τί σημαίνει γραμμὴ, ἐπικεκαμμένη ἑτέρᾳ.

Γραμμὴ ὀρθὴ μία, ἅμα γραμμῇ ἐπικεκαμμένῃ * ἢ δέκα, γραμμὰς ἐπιπέδους σημαίνουσι.

A *straight line with a curved line above it* signifies TEN PLANE LINES.‡

XXIX. 1. *The number* 70 *is very common on funereal tablets, and signifies "The Days of mourning."* Sh. 676. *The Egyptians still sing their lamentations, perhaps a relic of the funereal chant called Maneros by Plutarch.*

2. *An amulet with some mystic signification.*

XXX. *The plane lines denote units, the curved* 10's, *the coils* 100's, *and the other* 1000's.

† De Pauw. sug. δακτυλίοις, "rings."—Reuv. ἐντος δακτυλίου, "within a ring." Qy. Bent into the form of a ring.

‡ Qy. When a curved line is placed above a straight line it denotes ten of such straight lines.

* Pier. mentions, ἐπικεκλημένη, ἢ . . . ἢ δέκα.—Leem. om. ἢ

XXXI. WHAT THEY DENOTE BY DEPICTING A SWALLOW.

λά. Τί δηλοῦσι χελιδόνα γράφοντες.

Τὴν ὁλοσχερῆ σημαίνειν βουλόμενοι κτῆσιν γονικὴν καταλειφθεῖσαν τοῖς υἱέσι, χελιδόνα ζωγραφοῦσιν. ἐκείνη γὰρ κυλίει ἑαυτὴν εἰς πηλὸν, καὶ κτίζει τοῖς νεοττοῖς φωλεὸν μέλλουσα τεθνᾶναι.

When they would signify that *the whole of a parent's substance has been left to the sons*, they depict a SWALLOW. For she rolls herself in the mud, and builds a nest for her young, when she is herself about to die.

XXXII. WHAT BY A BLACK DOVE.

λβ'. Τί μέλαιναν περιστερὰν.

Γυναῖκα χήραν ἐπιμείνασαν ἄχρι θανάτου θέλοντες σημῆναι, περιστερὰν μέλαιναν ζωγραφοῦσιν. αὕτη γὰρ οὐ συμμίγνυται ἑτέρῳ ἀνδρὶ, ἕως οὗ § χηρεύσῃ.||

When they would symbolise *a woman who remains a widow till death*, they depict a BLACK DOVE; for this bird has no connexion with another mate from the time that it is widowed.

XXXI. *Jewels, valuables.* Sh. 551.

§ De Pauw. sug. ἐξ οὗ.

|| χηρεύει, Al.

XXXIII. WHAT BY AN ICHNEUMON.

λγ'. Τί ἰχνεύμονα.

Ἄνθρωπον ἀσθενῆ, καὶ μὴ δυνηθέντα ἑαυτῷ βοηθῆσαι δι' ἑαυτοῦ, ἀλλὰ διὰ τῆς ἄλλων ἐπικουρίας, θέλοντες δηλῶσαι, ἰχνεύμονα ζωγραφοῦσιν. ἐκείνη γὰρ ὅταν ἴδῃ ὄφιν, οὐ πρότερον ἐπιτίθεται αὐτῷ, ἀλλὰ βοῇ τοὺς ἄλλους ἐπικαλουμένη, τότε ἐναντιοῦται τῷ ὄφει.

When they would represent *a man that is feeble, and unable of himself to help himself, but who does so by the aid of others*, they delineate an ICHNEUMON. For this animal, when it spies a serpent, does not at once attack it, but by its noise calls others to its assistance, and then attacks the serpent.

XXXIV. WHAT THEY DENOTE BY ENGRAVING ORIGANUM (WILD MARJORAM) FOR A HIEROGLYPHIC.

λδ'. Τί δηλοῦσιν ὀρίγανον ἱερογλυφοῦντες.

Λεῖψιν¶ μυρμήκων βουλόμενοι σημῆναι, ὀρίγανον ἱερογλυφοῦσιν. αὕτη γὰρ ποιεῖ λείπειν τοὺς μύρμηκας, ἀποτιθεμένη ἐν τόπῳ, ὁπόθεν ἐξέρχονται.

When they would symbolise *the departure of ants*, they engrave ORIGANUM. For if this plant be laid down over the spot from whence the ants issue forth, it causes them to desert it.

¶ Par. A. B. C. Ald. Mer. Leem —λεῖψον, Al.

XXXV. WHAT BY A SCORPION AND CROCODILE.

λέ. Τί σκορπίον, καὶ κροκόδειλον.

Ἄνθρωπον ἐχθρὸν, ἑτέρῳ ἴσῳ ἐναντιούμενον σημῆναι θέλοντες, σκορπίον καὶ κροκόδειλον ζωγραφοῦσιν. ἑκάτερος γὰρ ἑκάτερον * ἀναιρεῖ. εἰ δὲ ἐναντίον καὶ ἀναιρετικὸν τοῦ ἑτέρου σημαίνουσι, κροκόδειλον ζωγραφοῦσιν, ἢ σκορπίον. ἀλλ' εἰ μὲν ὀξέως ἀναιροῦντα, κροκόδειλον ζωγραφοῦσιν· εἰ δὲ βραδέως ἀναιροῦντα, σκορπίον, διὰ τὸ δυσκίνητον.

When they would symbolise *one enemy engaging with another equal to himself*, they depict a SCORPION AND A CROCODILE. For these kill one another. But if they would symbolise *one who is hostile to, and has slain another*, they depict a CROCODILE or a SCORPION; and if he has slain him *speedily*, they depict a CROCODILE, but if *slowly*, a SCORPION, from its tardy motion.

XXXV. *This seems to have some astronomical allusion. The Crocodile was one of the Vahans of the Sun, and the year began with Scorpio. It is not an uncommon hieroglyphic.*

* ἑκάτερον γὰρ, Hæsch. De Pauw.

XXXVI. WHAT BY A WEASEL.

λϛ'. Τί γαλῆν.

Γυναῖκα ἀνδρὸς ἔργα πράττουσαν βουλόμενοι σημῆναι, γαλῆν ζωγραφοῦσιν. αὕτη γὰρ ἄῤῥενος αἰδοῖον ἔχει, ὡς ὀστάριον.

When they would symbolise *a woman performing the works of a man*, they depict a WEASEL; quod maris pudendum habeat velut ossiculum.

XXXVII. WHAT BY A HOG.

λζ'. Τί χοῖρον.

Ὅτε βούλονται ἄνθρωπον ἐξώλη σημῆναι, χοῖρον ζωγραφοῦσι, διὰ τὸ † τὴν φύσιν τοῦ χοίρου τοιαύτην εἶναι. ‡

When they would symbolise *a filthy man*, they depict a HOG; from such being the nature of the hog.

XXXVII. *There is an example of a hog in a judgment scene in the tombs of the kings, where, according to Champollion, it denotes the metampsychosis of a glutton condemned by Osiris into a hog.*—Bonomi. *See Pl. 3.*

† Par. A. B. om. τὸ.

‡ οὖσαν, Par. A. B. C.

XXXVIII. HOW IMMODERATE ANGER.

λή. Πῶς θυμὸν ἄμετρον.

Εἰ δὲ θυμὸν ἄμετρον, ὥς τε καὶ ἐκ τούτου πυρέττειν τὸν θυμούμενον, λέοντα γράφουσιν, ἐκστοΐζοντα § τοῦς ἰδίους σκύμνους. καὶ λέοντα μὲν, διὰ τὸν θυμόν· τοὺς σκύμνους δὲ ἐκστοϊζομένους, § ἐπειδὴ τὰ ὀστᾶ τῶν σκύμνων κοπτόμενα, πῦρ ἐκβάλλει.

If they would represent *immoderate anger*, so that he who is angry takes a fever thereby, they depict a LION BREAKING THE BONES OF ITS OWN WHELPS. And they portray the lion to signify anger, and the whelps having their bones broken, because the bones of the whelps when struck together emit sparks of fire.

XXXIX. HOW AN OLD MINSTREL.

λθ. Πῶς γέροντα μουσικόν.

Γέροντα μουσικὸν βουλόμενοι σημῆναι, κύκνον ζωγραφοῦσιν. οὗτος γὰρ ἡδύτατον μέλος ᾄδει γηράσκων.

When they would symbolise an *old minstrel*, they depict a SWAN, for when old it sings the sweetest melody.

§ Hæsch. sug. and Leem. adopts ἐξοστεΐζοντα and εξοστεΐζομένους.

XL. HOW THEY DENOTE A MAN WHO LIVES WITH HIS WIFE.

μ'. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτοῦ γυναικὶ.

Ἄνδρα συγγινόμενον τῇ γυναικὶ αὐτοῦ κατὰ μίξιν βουλόμενοι σημῆναι, δύο κορώνας γράφουσιν. αὗται γὰρ συμμίγνυνται ἀλλήλαις, ὡς μίγνυται ἄνθρωπος κατὰ φύσιν.

When they would symbolise *a man living in intercourse with his own wife*, they depict TWO CROWS; for these birds cohabit with one another in the same manner as does a man by nature.

XLI. WHAT THEY INTIMATE BY POURTRAYING A BLIND BEETLE.

μά. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.

Ἄνδρα δὲ ὑπὸ ἡλιακῆς ἀκτῖνος πυρέξαντα καὶ ἐντεῦθεν ἀποθανόντα βουλόμενοι σημῆναι, κάνθαρον τυφλόν γράφουσιν. οὗτος γάρ ὑπὸ τοῦ ἡλίου τυφλούμενος ἀποθνήσκει.

When they would symbolise *a man who has caught a fever from a stroke of the sun, and died in consequence*, they portray a BLIND BEETLE; for this creature dies after it has been blinded by the sun.

XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μβ'. Τί δηλοῦσιν ἡμίονον γράφοντες.

Γυναῖκα δὲ στεῖραν βουλόμενοι σημῆναι, ἡμίονον γράφουσιν. αὕτη γὰρ διὰ τοῦτο στεῖρά ἐστι, διὰ τὸ μὴ ἔχειν τὴν μήτραν ἐπ' εὐθείας.

When they would symbolise *a barren woman*, they delineate a MULE; for this animal is barren, quod matricem rectam non habet.

XLIII. HOW THEY DENOTE A WOMAN WHO HAS BROUGHT FORTH FEMALE INFANTS.

μγ'. Πῶς δηλοῦσι γυναῖκα γεννήσασαν θήλεα βρέφη.

Γυναῖκα γεννήσασαν θήλεα βρέφη πρώτως, βουλόμενοι σημῆναι, ταῦρον ἐπὶ τὰ ἀριστερὰ νεύοντα ζωγραφοῦσιν· εἰ δὲ ἄῤῥενα, πάλιν ταῦρον ἐπὶ τὰ δεξιὰ νεύοντα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἀπο τῆς ὀχείας κᾶταβαίνων,*

When they would symbolise *a woman who has brought forth female infants first*, they delineate a BULL INCLINING TOWARDS THE LEFT: and again if *male infants*, then they delineate a BULL inclining to the right. Is enim ex congressu discedens, si ad lævam

* καταβίλλων, Ald. Mer. Pier. Causs.

εἰ μὲν ἐπὶ τὰ ἀριστερὰ κατέλθοι, θῆλυ γεννᾶται·† εἰ δὲ ἐπὶ τὰ δεξιὰ κατέλθοι ἀπὸ τῆς ὀχείας, ἄῤῥεν τίκτεται.

conversus fuerit, genitam esse fœminam indicat, si ad dexteram marem.

XLIV. HOW THEY DENOTE WASPS.

μδ. Πῶς δηλοῦσι σφῆκας.

Σφῆκας βουλόμενοι σημῆναι, νεκρὸν ἵππον ζωγραφοῦσιν. ἐκ γάρ τούτου ἀποθανόντος, πολλοὶ γίνονται σφῆκες.

When they would denote *wasps*, they depict a DEAD HORSE; for many wasps are generated from him when dead.

XLV. HOW A WOMAN WHO MISCARRIES.

μέ. Πῶς δηλοῦσι γυναῖκα ἐκτιτρώσκουσαν.

Γυναῖκα ἐκτιτρώσκουσαν βουλόμενοι σημῆναι, ἵππον πατοῦσαν λύκον ζωγραφοῦσιν. οὐ μόνον

When they would symbolise *a woman who miscarries*, they depict a MARE KICKING A WOLF; for not only by

† γεννᾶσθαι σημάινει, Ald. Mer. Causs. Pier.

γὰρ πατοῦσα τὸν λύκον ἐκτιτρώσκει ἡ ἵππος, ἀλλὰ καὶ τὸ ἴχνος ἐὰν πατήσῃ τοῦ λύκου, παραχρῆμα ἐκτιτρώσκει.

kicking a wolf does a mare miscarry, but it immediately miscarries if it should merely tread on the footstep of a wolf.

XLVI. HOW A MAN WHO CURES HIMSELF BY AN ORACLE.

μς'. Πῶς ἄνθρωπον ἰατρεύοντα ἑαυτὸν ἀπὸ χρησμοῦ.

Ἄνθρωπον ἀπὸ χρησμοῦ ἰατρεύοντα ἑαυτὸν βουλόμενοι σημῆναι, φάσσαν κρατοῦσαν φύλλον δάφνης ζωγραφοῦσιν. ἐκείνη γὰρ ὅτε ἀῤῥωστεῖ, φύλλον ἐπιτίθησι δάφνης εἰς τὴν νοσσιὰν ἑαυτῆς καὶ ὑγιαίνει.

When they would symbolize *a man who cures himself by an oracle*, they delineate a WOOD PIGEON CARRYING A BRANCH OF LAUREL; for this bird when sick deposits a branch of laurel in its nest, and recovers.

XLVII. HOW A SWARM OF GNATS.

μζ'. Πῶς κώνωπας πολλούς.

Κώνωπας πολλοὺς ἐπιφοιτῶντας βουλόμενοι ζωγραφῆσαι, σκώληκας γράφουσιν. ἐκ § τούτων γάρ γεννῶνται οἱ κώνωπες.

When they would represent *many gnats swarming together*, they depict MAGGOTS; for from them gnats are engendered.

§ Ald. om.

XLVIII. HOW A MAN THAT HAS NO BILE, BUT RECEIVES IT FROM ANOTHER.

μή. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἑτέρου δεχόμενον.

Ἄνδρα μὴ ἔχοντα χολὴν αὐτοφυῶς, ἀλλ' ἀφ' ἑτέρου δεχόμενον γράφοντες, περιστερὰν ζωγραφοῦσιν, ἔχουσαν τὰ ὀπίσθια ὀρθά. ἐν ἐκείνοις γὰρ τὴν χολὴν ἔχει.

When they would symbolise *a man who has naturally no bile but receives it from another*, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.

XLIX. HOW A MAN WHO DWELLS SECURELY IN A CITY.

μθ'. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

Ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημῆναι βουλόμενοι, ἀετὸν λίθον βαστάζοντα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἀπὸ θαλάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἐπαίρει, καὶ τίθησιν εἰς τὴν ἰδίαν νοσσιὰν, διὰ τὸ ἀσφαλῶς μένειν.

When they would symbolise *a man who dwells securely in a city*, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.

L. HOW A MAN WHO IS WEAK AND PERSECUTED BY ANOTHER.

ν'. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἑτέρου καταδιωκόμενον.

Ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ καταδιωκόμενον ὑπὸ ἰσχυροτέρου βουλόμενοι σημῆναι, ὠτίδα καὶ ἵππον ζωγραφοῦσιν. αὕτη γὰρ ἵπταται, ὅταν ἴδῃ ἵππον.

When they would symbolise *a man that is weak and persecuted by a stronger*, they delineate a BUSTARD AND A HORSE; for this bird flies away whenever it sees a horse.

LI. HOW THEY DENOTE A MAN WHO FLEES FOR REFUGE TO HIS PATRON, AND RECEIVES NO ASSISTANCE.

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι καὶ μὴ βοηθούμενον.

Ἄνθρωπον προσφεύγοντα τῷ ἰδίῳ πάτρωνι, καὶ μὴ βοηθούμενον, θέλοντες δηλῶσαι, στρουθὸν καὶ γλαῦκα ζωγραφοῦσιν. οὗτος γὰρ θηρευόμενος, πρὸς τὴν γλαῦκα τρέχει, καὶ πρὸς αὐτῇ ὢν πιέζεται.

When they would denote *a man who flees for refuge to his patron, and receives no assistance*, they depict a SPARROW AND AN OWL; for the sparrow when pursued betakes itself to the owl, and being near it is seized.

LII. HOW THEY REPRESENT A WEAK MAN THAT IS AUDACIOUS.

νβ'. Πῶς ἄνθρωπον δηλοῦσιν ἀσθενῆ καὶ προπετευόμενον.

Ἄνθρωπον ἀσθενῆ καὶ προπετευόμενον βουλόμενοι σημῆναι, νυκτερίδα ζωγραφοῦσιν. ἐκείνη γὰρ μὴ ἔχουσα πτερὰ ἵπταται.

When they would symbolise *a man who is weak and audacious*, they portray a BAT, for she flies though destitute of feathers.

LIII. HOW A WOMAN SUCKLING AND BRINGING UP HER CHILDREN WELL.

νγ'. Πῶς γυναῖκα θηλάζουσαν, καὶ καλῶς ἀνατρέφουσαν.

Γυναῖκα θηλάζουσαν, καὶ καλῶς ἀνατρέφουσαν βουλόμενοι ζωγραφῆσαι, νυκτερίδα πάλιν ἔχουσαν ὀδόντας καὶ μαστοὺς* ζωγραφοῦσιν. αὕτη γὰρ μόνη τῶν ἄλλων πτηνῶν, ὀδόντας καὶ μαστοὺς ἔχει.

When they would represent *a woman suckling and bringing up her children well*, they again portray a BAT WITH TEETH AND BREASTS; for this is the only winged creature which has teeth and breasts.

* Ald. Mer. Pier. Causs. Treb. for *νυκτερίδα*, read *τρυγόνα*, a dove, &c.

LIV. HOW A MAN FOND OF DANCING.

νδ'. Πῶς ἄνθρωπον κηλούμενον ὀρχήσει.

Ἄνθρωπον δὶ ὀρχήσεως καὶ αὐλητικῆς κηλούμενον βουλόμενοι σημῆναι, τρυγόνα ζωγραφοῦσιν. αὕτη γὰρ ὑπὸ αὐλοῦ καὶ ὀρχήσεως ἁλίσκεται.

When they would symbolise *a man fond of dancing and piping*, they delineate a TURTLE DOVE; for it is taken by means of a pipe and dancing.

LV. HOW A MYSTIC MAN.

νέ. Πῶς ἄνθρωπον μυστικόν.

Ἄνθρωπον δὲ μυστικόν, καὶ τελεστὴν † βουλόμενοι σημῆναι, τέττιγα ζωγραφοῦσιν. οὗτος γὰρ διὰ τοῦ στόματος οὐ λαλεῖ, ἀλλὰ διὰ τῆς ῥάχεως φθεγγόμενος, καλὸν μέλος ἀείδει.

When they would symbolise *a mystic man, and one initiated*, they delineate a GRASSHOPPER; for he does not utter sounds through his mouth, but chirping by means of his spine, sings a sweet melody.

† τελετὴν, Par. A. B. C. Ald. Mer. Pier. Causs.—Treb. om.

LVI. HOW A KING WHO KEEPS HIMSELF APART, AND SHEWS NO MERCY TO DELINQUENCIES.

νϛ'. Πῶς βασιλέα ἰδιάζοντα, καὶ μὴ ἐλεοῦντα ἐν τοῖς πταίσμασι.

Βασιλέα ἰδιάζοντα,‡ καὶ μὴ ἐλεοῦντα ἐν τοῖς πταίσμασι § βουλόμενοι σημῆναι, ἀετὸν ζωγραφοῦσιν. οὗτος γὰρ ἐν τοῖς ἐρήμοις τόποις ἔχει τὴν νοσσιὰν,‖ καὶ ὑψηλότερος πάντων τῶν πετεινῶν ἵπταται.

When they would symbolise *a king who keeps himself apart*,‡ *and shews no mercy to delinquencies*,§ they depict an EAGLE; for he builds his nest in desert places, and flies higher than all birds.

Signifies Pharaoh.

‡ ἰδιάζω, "to live apart," also "to revenge oneself."
§ πταῖσμα, "a calamity in war," also "a fault."
‖ νεοσσιὰν, Al.

LVII. HOW THE GREAT CYCLICAL RENOVATION.

νζ'. Πῶς ἀποκατάστασιν πολυχρόνιον.

Ἀποκατάστασιν δὲ πολυχρόνιον βουλόμενοι σημῆναι, φοίνικα τὸ ὄρνεον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὅτε γεννᾶται, ἀποκατάστασις γίνεται πραγμάτων. γεννᾶται δὲ τοιούτῳ τρόπῳ· ὅταν μέλλῃ τελευτᾷν ὁ φοῖνιξ, ῥήσσει ἑαυτὸν ἐπὶ τὴν γῆν, καὶ ὀπὴν ἐκ τοῦ ῥήγματος λαμβάνει, καὶ ἐκ τοῦ ἰχῶρος τοῦ καταῤῥέοντος διὰ τῆς ὀπῆς § ἄλλος γεννᾶται· οὗτός τε ἅμα τῷ πτεροφυῆσαι, σὺν τῷ πατρὶ πορεύεται εἰς τὴν Ἡλίου Πόλιν τὴν ἐν Αἰγύπτῳ, || ὃς καὶ παρα-

When they would denote *the great cyclical renovation*, they portray the bird PHŒNIX. For when he is produced a renovation of things takes place, and he is produced in this manner. When the Phœnix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor, which flows from the wound, another phœnix is produced; which as soon as it is fledged, goes with his father to the city of the sun in Egypt; who when he is come thither, dies in that place at the rising of

Phœnix.

§ Ald. Mer. Pier. om. || Par. A. Leem.—Al. om.

γενόμενος ἐκεῖ, ἅμα τῇ ἡλίου ἀνατολῇ, ἐκεῖσε τελευτᾷ. καὶ μετὰ τὸν θάνατον τοῦ πατρὸς, ὁ νεοσσὸς πάλιν ἐπὶ τὴν ἰδίαν πατρίδα ἄπεισιν· οἱ δὲ ἱερεῖς τῆς Αἰγύπτου τοῦτον τὸν ἀποθανόντα φοίνικα θάπτουσι.

the sun. And after the death of his father, the young one departs again to his own country; and the priests of Egypt bury the phœnix that is dead.

LVIII. HOW ONE WHO IS FOND OF HIS FATHER.

νή. Πῶς φιλοπάτορα.

Φιλοπάτορα βουλόμενοι σημῆναι ἄνθρωπον, πελαργὸν ζωγραφοῦσιν. ὑπὸ γὰρ τῶν γεννησάντων ἐκτραφεὶς, οὐ χωρίζεται τῶν ἰδίων πατέρων, ἀλλὰ παραμέναι αὐτοῖς ἄχρις ἐσχάτου γήρως, θεραπείαν αὐτοῖς ἀπονέμων.

When they would denote *a man fond of his father*, they depict a STORK; for after he has been brought up by his parents he departs not from them, but remains with them to the end of their life, taking upon himself the care of them.

Thoth.

LIX. HOW A WOMAN THAT HATES HER HUSBAND.

νθ'. Πῶς γυναῖκα μισοῦσαν τὸν ἑαυτῆς ἄνδρα.

Γυναῖκα μισοῦσαν τὸν ἴδιον ἄνδρα, καὶ ἐπιβουλεύουσαν αὐτῷ εἰς θάνατον, μόνον δὲ διὰ μίξιν κολακεύουσαν αὐτὸν, βουλόμενοι σημῆναι· ἔχιν ζωγραφοῦσιν. αὕτη γὰρ ὅταν συγγίνηται τῷ ἀρρένι, στόμα στόματι ἐμβαλοῦσα,* καὶ μετὰ τὸ ἀποζευχθῆναι, ἀποδακοῦσα τὴν κεφαλὴν τοῦ ἄρρενος ἀναιρεῖ.

When they would symbolise *a woman that hates her own husband*, and designs his death, and is complaisant only during intercourse, they delineate a VIPER; for when in connexion with the male, she places his mouth in her mouth, and after they have disjoined, she bites the head of the male and kills him.

LX. HOW THEY DENOTE CHILDREN PLOTTING AGAINST THEIR MOTHERS.

ξ'. Πῶς τέκνα δηλοῦσιν ἐπιβουλεύοντα ταῖς μητράσιν.

Τέκνα ἐπιβουλεύοντα ταῖς μητράσι σημῆναι βουλόμενοι, ἔχιδναν ζωγραφοῦσιν. αὕτη γὰρ ἐν τῇ

When they would denote *children plotting against their mothers*, they delineate a VIPER; for the viper is not

* ἐμβάλλει, Ald. Mer. Leem.

--- οὐ τίκτεται, ἀλλ' ἐκβιβρώσκουσα τὴν γαστέρα τῆς μητρὸς ἐκπορεύεται.

brought forth in the [usual manner?], but disengages itself by gnawing through the belly of its mother.

LXI. HOW THEY DENOTE A MAN WHO SICKENS UNDER THE REPROACH OF ACCUSATION.

ξά. Πῶς ἄνθρωπον δηλοῦσιν ὑπὸ κατηγορίας λοιδορηθέντα καὶ ἀσθενήσαντα.

Ἄνθρωπον δὲ ὑπὸ κατηγορίας λοιδορηθέντα καὶ νοσήσαντα‡ ἐντεῦθεν βουλόμενοι σημῆναι, βασιλίσκον ζωγραφοῦσιν. ἐκεῖνος γὰρ τοὺς πλησιάζοντας τῷ ἑαυτοῦ φυσήματι φονεύει.

When they would symbolise *a man who is reproached with accusations and thence falls sick*, they delineate a BASILISK; for he kills those that approach him with his breath.

‡ ἀσθενήσαντα, Ald. Mer. Pier. Causs.

LXII. HOW A MAN THAT IS BURNT WITH FIRE.

ξβ'. Πῶς ἄνθρωπον ὑπὸ πυρὸς καιόμενον.

Ἄνθρωπον ὑπὸ πυρὸς καιόμενον βουλόμενοι σημῆναι, σαλαμάνδραν ζωγραφοῦσιν. αὕτη γὰρ ἑκατέρᾳ τῇ κεφαλῇ ἀναιρεῖ.

When they would symbolise *a man that is burnt with fire*, they depict a SALAMANDER; for it destroys with either head.

LXIII. HOW A BLIND MAN.

ξγ'. Πῶς ἄνθρωπον τυφλόν.

Ἄνθρωπον τυφλὸν βουλόμενοι σημῆναι, ἀσπάλακα ζωγραφοῦσιν. ἐκεῖνος γὰρ ὀφθαλμοὺς οὐκ ἔχει, οὔτε ὁρᾷ.

When they would symbolise *a blind man*, they depict a MOLE; for it neither has eyes, nor does it see.

LXIV. HOW A MAN THAT NEVER STIRS OUT.

ξδ'. Πῶς ἄνθρωπον ἀπρόϊτον.‖

Ἄνθρωπον ἀπρόϊτον βουλόμενοι σημῆναι, μύρ-

When they would symbolise *a man that never stirs*

‖ Extra domum. Treb.

μηκα καὶ πτερὰ νυκτερίδος ζωγραφοῦσιν· διότι τιθεμένων τῶν πτερῶν εἰς τὴν νεοσσιὰν τῶν μυρμήκων, οὐ προέρχεται § αὐτῶν τις.

out, they depict an ANT AND THE WINGS OF A BAT; because, when these wings are placed over an ant's nest, none of them come forth.

LXV. HOW A MAN WHO IS INJURED BY SELF-INFLICTIONS.

ξέ. Πῶς ἄνθρωπον διὰ τῆς οἰκείας ἐξωλείας βλαπτόμενον.

Ἄνθρωπον διὰ τῆς ἰδίας ἐξωλείας βλαπτόμενον σημῆναι βουλόμενοι, κάστορα ζωγραφοῦσιν. ἐκεῖνος γὰρ καταδιωκόμενος, εἰς τὴν ἄγραν τοὺς ἰδίους διδύμους ἀποσπῶν ῥίπτει.

When they would symbolise *a man injured by self inflictions*, they delineate a BEAVER; for when pursued he tears out his own testicles, and casts them as spoil to his pursuers.

LXVI. HOW A MAN WHO HAS BEEN SUCCEEDED IN HIS PROPERTY BY A SON WHOM HE HATED.

ξς'. Πῶς ἄνθρωπον κληρονομηθέντα ὑπὸ μεμισημένου τέκνου.

Ἄνθρωπον κληρονομηθέντα ὑπὸ μεμισημένου

When they would symbolise *a man who has been suc-*

§ Ingreditur. Treb.

τέκνου βουλόμενοι σημῆναι, πίθηκον ἔχοντα ὀπίσω ἕτερον μικρὸν πίθηκον ζωγραφοῦσιν. ἐκεῖνος γὰρ γεννᾷ δύο πιθήκους· καὶ τὸν μὲν ἕνα ἀυτῶν φιλεῖ λίαν, τὸν δὲ ἕτερον μισεῖ. ὃν δὲ φιλεῖ, ἔμπροσθεν βαστάζων, φονεύει. ὃν δὲ μισεῖ, ὄπισθεν ἔχει, καὶ ἐκεῖνον ἐκτρέφει.

ceeded in his property by a son whom he hated, they depict AN APE WITH A YOUNG APE BEHIND IT. For the ape begets two young apes, one of which he loves extravagantly, and the other he hates: and the one which he loves he keeps before him and kills with fondling; but the one which he hates he keeps behind him and brings up.

LXVII. HOW A MAN THAT CONCEALS HIS OWN DEFECTS.

ξζ'. Πῶς ἄνθρωπον τὰ ἴδια ἐλαττώματα κρύπτοντα.

Ἄνθρωπον τὰ ἴδια ἐλαττώματα κρύπτοντα βουλόμενοι σημῆναι, πίθηκον || οὐροῦντα ζωγραφοῦσιν. οὗτος γὰρ οὐρῶν, κρύπτει τὸν ἴδιον οὖρον.

When they would symbolise *a man that conceals his own defects*, they depict AN APE || MAKING WATER; for when he makes water he conceals his urine.

|| Pier. mentions a reading, αἴλουρον "a cat."

LXVIII. HOW ONE WHO HEARS WITH MORE THAN USUAL ACUTENESS.

ξή. Πῶς τινὰ κατὰ τὸ μᾶλλον ἀκούοντα.

Τινὰ δὲ κατὰ τὸ μᾶλλον ἀκούοντα θέλοντες σημῆναι, αἶγα ζωγραφοῦσιν. αὕτη γὰρ ἀναπνεῖ* διὰ τῶν ῥωθώνων, καὶ τῶν ὤτων.

When they would symbolise *a man who hears with more than usual acuteness*, they portray A SHE-GOAT, for she respires [hears?] through both her nostrils and ears.

LXIX. HOW AN UNSETTLED PERSON.

ξθ'. Πῶς ἄστατον.

Τινὰ δὲ ἄστατον καὶ μὴ μένοντα ἐν ταὐτῷ, ἀλλ' ὁτὲ μὲν ἰσχυρὸν,† ὁτὲ δὲ ἀσθενῆ,‡ βουλόμενοι σημῆναι, ὕαιναν § ζωγραφοῦσιν. αὕτη γὰρ ὁτὲ μὲν ἄῤῥην γίνεται, ὁτὲ δὲ θήλεια.

When they would symbolise *one that is unsettled*, and that does not remain in the same state, but is sometimes strong, and at other times weak, they depict an HYÆNA; for this creature is at times male, and at times female.‖

* ἀκόυει?—Treb. Audit.

† Par A C. Ald. Mer. insert θρασὺν.—Causs. Treb. καὶ θρασὸν, and Leem. in brackets.

‡ Par. A. C. Ald. Mer. insert δειλὸν. Causs. Treb. καὶ δειλὸν. and Leem. in brackets.

§ Ges. ment. ὕαιναν ὄφιν, which Treb. reads.

‖ The Arabs still believe this to be the case.

LXX. HOW A MAN OVERCOME BY HIS INFERIORS.

ό. Πῶς ἄνθρωπον ὑπὸ ἐλαττόνων ἡττώμενον.

Ἄνθρωπον δὲ ἡττώμενον ὑπὸ τῶν|| ἐλαττόνων βουλόμενοι σημῆναι, δύο δέρματα ζωγραφοῦσιν, ὧν τὸ μὲν, ὑαίνης ἐστὶ, τὸ δὲ ἄλλο, παρδαλέως. ἐὰν γὰρ ὁμοῦ τεθῇ* τὰ δύο ταῦτα δέρματα, τὸ μεν τῆς παρδαλέως ἀποβάλλει τὰς τρίχας, τὸ δὲ ἄλλο, οὔ.

When they would symbolise *a man overcome by his inferiors*, they depict TWO SKINS, one of an HYÆNA,¶ and the other of a PANTHER; for if these two skins be placed together, the panther's shoots its hair, but the other does not.

LXX. HOW A MAN WHO OVERCOMES HIS PRIVATE ENEMY.

οά. Πῶς ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγενόμενον.

Ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγενόμενον δη-

To denote *a man who overcomes his private enemy*, they

LXX. *See the skin placed before Osiris, B. I. c. 40. The skin is in some manner connected with judgment and protection, but it is not yet well understood.*

|| Ald. Mer. Pier. om.

¶ Qy. A water skin.

* τιθῇ, Par. C. Ald. Mer.—τεθῆται δύο, Leem. at Hæsch. conj.

λοῦντες, ὕαιναν ἐπὶ τὰ δεξιὰ στρεφομένην ζωγραφοῦσιν· ἐὰν δὲ νικώμενον, ἀνάπαλιν ἐπὶ τὰ ἀριστερὰ στρεφομένην ζωγραφοῦσιν. αὕτη γὰρ διωκομένη, ἐὰν ἐπὶ τὰ δεξιὰ στραφῇ, ἀναιρεῖ τὸν διώκοντα· ἐὰν δὲ ἐπὶ τὰ ἀριστερὰ, ἀναιρεῖται ὑπὸ τοῦ διώκοντος.

delineate an HYÆNA TURNING TO THE RIGHT; but if *himself overcome*, they on the contrary depict ONE TURNING TO THE LEFT; for should this animal, when pursued, turn to the right, it slays the pursuer, but if to the left, it is slain by the pursuer.

LXXII. HOW A MAN WHO PASSES FEARLESSLY THROUGH THE EVILS WHICH ASSAIL HIM.

οβ'. Πῶς ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ συμφορὰς ἀφόβως.

Ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ συμφορὰς ἀφόβως ἄχρι θανάτου, βουλόμενοι δηλῶσαι, δέρμα ὑαίνης ζωγραφοῦσιν. ἐὰν γάρ τις τὸ δέρμα τοῦτο περι-

When they would denote *a man who passes fearlessly through the evils which assail him, even until death*, they delineate the SKIN OF AN HYÆNA;† for if a man gird this skin about himself, and pass

* The Arabs eat the flesh of this animal to free themselves from some particular illness.

βάλληται, καὶ παρέλθῃ διά τινων ἐχθρῶν, οὐ μὴ ἀδικηθήσεται ὑπό τινος, ἀλλὰ παρέρχεται ἀφόβως.

through any of his enemies, he shall be injured by none of them, but passes through fearlessly.

LXXIII. HOW A MAN ANNOYED BY HIS PRIVATE ENEMIES.

ογ'. Πῶς ἄνθρωπον διανθέντα § τοῖς ἰδίοις ἐχθροῖς.

Ἄνθρωπον διανθέντα * ὑπὸ τῶν ἰδίων ἐχθρῶν, καὶ μετὰ ζημίας μικρᾶς ἀπαλλαγέντα, βουλόμενοι σημῆναι, λύκον ζωγραφοῦσιν, ἀπολέσαντα τὸ ἄκρον τῆς οὐρᾶς. οὗτος γὰρ μέλλων θηρεύεσθαι, ἀποβάλλει τὰς τρίχας, καὶ τὸ ἄκρον τῆς οὐρᾶς.

When they would represent *a man annoyed* by his private enemies, and extricating himself with small loss*, they portray a WOLF WHICH HAS LOST THE EXTREMITY OF HIS TAIL; for the wolf, when about to be hunted, shoots the hairs and extremity of his tail.

* διαθέντα, Ald.—σιανθέντα Par. C. Leem. "compelled to make a compact with."

LXXIV. HOW A MAN WHO IS FEARFUL LEST ACCIDENTS SHOULD HAPPEN UNEXPECTEDLY TO HIMSELF.

οδ'. Πῶς ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα ἀυτῷ ἐκ τοῦ ἀφανοῦς.

Ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα ἑαυτῷ† ἐκ τοῦ ἀφανοῦς, βουλόμενοι σημῆναι, λύκον καὶ λίθον ζωγραφοῦσιν. οὔτος γὰρ, οὔτε σίδηρον, οὔτε ῥάβδον φοβεῖται, ἀλλὰ μόνον λίθον. ἀμέλει ἐάν τις προσρίψῃ τούτῳ λίθον, εὑρίσκει αὐτὸν πτοούμενον. καὶ ὅπου ἂν πληγῇ τῷ λίθῳ ὁ λύκος, σκώληκας ἐκ τῆς πληγῆς ἀναφέρει.

When they would denote *a man who is fearful lest accidents should happen unexpectedly to himself*, they depict a WOLF AND A STONE; for it fears neither iron, nor a stick, but a stone only; and indeed, if any one throw a stone at him he will find him terrified: and wherever a wolf is struck by a stone, maggots are engendered from the bruise.

LXXV. HOW A MAN CALMED BY FIRE DURING ANGER.

οέ. Πῶς ἄνθρωπον ἐπὶ θυμῷ σωφρονισθέντα ὑπὸ πυρός.‡

Ἄνθρωπον ὑπὸ πυρὸς σωφρονισθέντα,‡ καὶ ἐπὶ

When they would denote *a man calmed by fire even du-*

† αὐτῷ, Al.
‡ Treb. igne castigatum "chastised by fire."

θυμῷ, θέλοντες δηλῶσαι, λέοντας καὶ δᾷδας ζωγραφοῦσιν. οὐδὲν γάρ ἄλλο φοβεῖται ὁ λέων, ὡς τὰς ἀνημμένας δᾷδας, καὶ ὑπ' οὐδενὸς δαμάζεται, ὡς ὑπὸ τούτων.

ring anger, they portray LIONS AND TORCHES; for the lion dreads nothing so much as lighted torches, and is tamed by nothing so readily as by them.

LXXVI. HOW A FEVERISH MAN WHO CURES HIMSELF.

ος'. Πῶς ἄνθρωπον πυρέττοντα καὶ ὑφ' ἑαυτοῦ θεραπευθέντα.

Ἄνθρωπον πυρέττοντα καὶ ὑφ' ἑαυτοῦ θεραπευθέντα βουλόμενοι δηλῶσαι, λέοντα ζωγραφοῦσι πίθηκον τρώγοντα. ἐκεῖνος γὰρ ἐὰν πυρέξῃ, φαγὼν πίθηκον ὑγιαίνει.

When they would denote *a feverish man who cures himself*, they depict A LION DEVOURING AN APE; for if, when in a fever, he devours an ape, he recovers.

LXXVII. HOW A MAN WHO BECOMES STEADY AT LAST AFTER HIS FORMER EXCESSES.

οζ'. Πῶς ἄνθρωπον ὕστερον § σωφρονισθέντα ἀπὸ τῆς πρώην ἐξωλείας.‖

Ἄνθρωπον ἀπὸ ἐξωλείας τῆς πρώην ὕστερον

When they would denote *a man who after his former*

§ Par. C. Ald. Mer. Pier. om.

‖ Treb. renders, novissima calamitate castigatum, "chastised by a very recent calamity."

σωφρονισθέντα βουλόμενοι δηλῶσαι, ταῦρον ζωγραφοῦσιν περιδεδεμένον ἀγριοσυκέᾳ. οὗτος γὰρ ὅταν ὀργᾷ, δεσμεῖται ἀγριοσυκῇ καὶ ἡμεροῦται.

excesses at length becomes steady, they portray a BULL BOUND ABOUT BY A WILD FIG BRANCH; for if when violent he is bound with a wild fig branch, he becomes gentle.

LXXVIII. HOW A MAN WHOSE TEMPERANCE IS EASILY CHANGED.

οή. Πῶς ἄνθρωπον σωφροσύνην ἔχοντα εὐμετάβλητον.

Ἄνθρωπον σωφροσύνην ἔχοντα εὐμετάβλητον, καὶ μὴ σταθηρὰν, βουλόμενοι σημῆναι, ταῦρον ζωγραφοῦσι, περιδεδεμένον τὸ δεξιὸν γόνυ. τοῦτον γὰρ ἐὰν δήσῃς τῷ δεξιῷ γόνυϊ καρποδέσμιον, παρακολουθοῦντα εὑρήσεις.¶ ἀεὶ δὲ ὁ ταῦρος εἰς σωφροσύνην παραλαμβάνεται, διότι οὐδέ ποτε τοῦ θήλεος ἐπιβαίνει μετὰ τὴν σύλληψιν.

When they would symbolise *a man whose temperance is easily changed and inconstant*, they depict a BULL WITH HIS RIGHT KNEE BOUND ROUND; for if you bind him by a fetter on his right knee, you will find him follow. And the bull is always assumed as a symbol of temperance, because it never approaches the cow after conception.

¶ Treb. from τοῦτον, sic enim non coit, "for thus he holds no intercourse."

LXXIX. HOW A SLAYER OF SHEEP AND GOATS.

ος'. Πῶς ἄνθρωπον προβάτων καὶ αἰγῶν φθορόοικον.*

Ἄνθρωπον προβάτων καὶ αἰγῶν φθορόοικον* βουλόμενοι σημῆναι, αὐτὰ τὰ ζῶα γράφουσι τρώγοντα κόνυζαν. ταῦτα γὰρ φαγόντα κόνυζαν, ἀποθνήσκει, δίψῃ κατασχεθέντα.

When they would symbolise *a slayer of sheep and goats*, they portray THESE ANIMALS EATING FLEABANE; for if they eat fleabane they die, being cut off by thirst.

LXXX. HOW THEY DENOTE A MAN EATING.

π'. Πῶς ἄνθρωπον τρώγοντα δηλοῦσιν.

Ἄνθρωπον τρώγοντα βουλόμενοι σημῆναι, κροκόδειλον ζωγραφοῦσιν, ἔχοντα τὸ στόμα ἀνεωγμένον. οὗτος γὰρ† - - -

When they would symbolise *a man eating*, they depict A CROCODILE WITH HIS MOUTH OPEN; for he - - -

* φθορικὸν, Vat. Leem.
† Treb. om. from οὗτος.

LXXXI. HOW THEY DENOTE A RAPACIOUS AND INACTIVE MAN.

πά. Πῶς ἅρπαγα ἄνθρωπον καὶ ‡ ἀνενέργητον σημαίνουσιν.

Ἅρπαγα ἄνθρωπον καὶ ‡ ἀνενέργητον βουλόμενοι σημῆναι, κροκόδειλον ἔχοντα ἴβεως πτερὸν ἐπὶ τῆς κεφαλῆς ζωγραφοῦσι. τούτου γὰρ ἐὰν ἴβεως πτερῷ θιγῇς, ἀκίνητον αὐτὸν § εὑρήσεις.

When they would denote *a rapacious and inactive man*, they portray a CROCODILE WITH THE WING OF AN IBIS ON HIS HEAD; for if you touch him with the wing of an Ibis you will find him motionless.

LXXXII. HOW A WOMAN THAT HAS BROUGHT FORTH ONCE.

πβ'. Πῶς γυναῖκα γεννήσασαν ἅπαξ.

Γυναῖκα γεννήσασαν ἅπαξ βουλόμενοι σημῆναι, λέαιναν ζωγραφοῦσιν. αὕτη γὰρ δὶς οὐ κυΐσκει.

When they would symbolise *a woman that has brought forth once*, they depict A LIONESS; for she never conceives twice.

‡ Par. A. B. C. Leem. om.
§ Ald. Mer. Pier. Leem. om.

LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πγ'. Πῶς ἄνθρωπον γεννηθέντα κατὰ τὴν ἀρχὴν ἄμορφον.

Ἄνθρωπον ἄμορφον γεννηθέντα κατὰ τὴν ἀρχὴν, ὕστερον δὲ μορφωθέντα βουλόμενοι σημῆναι, ἄρκτον ἐγκυμονοῦσαν ζωγραφοῦσιν. αὕτη γὰρ αἷμα συνεστραμμένον καὶ πεπηγὸς τίκτει, ὕστερον δὲ τοῦτο θαλπόμενον ἐν τοῖς ἰδίοις μηροῖς διατυποῦται, καὶ τῇ γλώσσῃ λειχόμενον τελειοῦται.

When they would symbolise *a man born deformed at first, but that has afterwards acquired his proper shape*, they delineate a PREGNANT BEAR, for it brings forth (a mass of) thick and condensed blood, which is afterwards endued with life by being warmed between its thighs, and perfected by being licked with its tongue.

LXXXIV. HOW A POWERFUL MAN, AND ONE THAT DISCERNS WHAT THINGS ARE RIGHT.

πδ'. Πῶς ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφραντικόν.

Ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφραντικὸν βουλόμενοι σημῆναι, ἐλέφαντα ζωγραφοῦσιν,

When they would symbolise *a powerful man, and one that discerns what things are right*, they depict an ELEPHANT

ἔχοντα τὴν προβοσκίδα. ἐκεῖνος γὰρ ταυτῇ ὀσφραίνεται, καὶ κρατεῖ τῶν προσπιπτόντων.

WITH A TRUNK; for with this he discerns by smelling, and overcomes all obstacles.

LXXXV. HOW A KING THAT FLEES FROM FOLLY AND INTEMPERANCE.

πέ. Πῶς ἄνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην.

Ἄνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην βουλόμενοι σημῆναι, ἐλέφαντα* καὶ κρίον ζωγραφοῦσιν. ἐκεῖνος γὰρ θεωρῶν τὸν κριὸν φεύγει.

When they would symbolise *a king that flees from folly and intemperance*, they delineate AN ELEPHANT AND A RAM; for he flees at the sight of a ram.

LXXXVI. HOW A KING THAT FLEES FROM A TRIFLER.

πς'. Πῶς βασιλέα φεύγοντα φλύαρον ἄνθρωπον.

Βασιλέα φεύγοντα φλύαρον ἄνθρωπον βουλό-

When they would symbolise *a king that flees from a*

* Treb. cervum "a stag."

μενοι σημῆναι, ἐλέφαντα ζωγραφοῦσι μετὰ χοίρου. ἐκεῖνος γὰρ ἀκούων φωνῆς χοίρου, φεύγει.

trifler, they depict an ELEPHANT WITH A HOG; for he flees upon hearing the voice of the hog.

LXXXVII. HOW A MAN THAT IS QUICK IN HIS MOVEMENTS, BUT WHO MOVES IMPRUDENTLY AND INCONSIDERATELY.

πζ'. Πῶς ἄνθρωπον ὀξὺν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως δὲ καὶ ἀνοήτως κινούμενον.

Ἄνθρωπον ὀξὺν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως δὲ καὶ ἀνοήτως κινούμενον βουλόμενοι σημῆναι, ἔλαφον καὶ ἔχιδναν ζωγραφοῦσιν. ἐκείνη γὰρ ὁρῶσα τὴν ἔχιδναν, φεύγει.

When they would symbolise *a man that is quick in his movements, but who moves without prudence and consideration*, they portray A STAG AND A VIPER; for she flees at the sight of the viper.

LXXXVIII. HOW A MAN THAT IS PROVIDING HIS OWN TOMB.

πή. Πῶς ἄνθρωπον προνοούμενον τῆς ἰδίας ταφῆς.

Ἄνθρωπον προνοούμενον τῆς ἰδίας ταφῆς ¶ βουλό-

When they would symbolise *a man that is providing*

¶ Mer. Pier. Causs. Leem. Treb. F.—τροφῆς, Al.

μενοι σημῆναι, ἐλέφαντα* ζωγραφοῦσι κατορύττοντα τοὺς ἰδίους ὀδόντας. τούτους γὰρ πεσόντας λαβὼν κατορύττει.†

his own tomb, they depict an ELEPHANT BURYING ITS OWN TEETH; for when his teeth fall out, he takes them up and buries them.

LXXXIX. HOW A MAN THAT HAS LIVED TO A PROPER AGE.

πθ'. Πῶς ἄνθρωπον ζήσαντα τέλειον βίον.

Ἄνθρωπον ζήσαντα τέλειον βίον θέλοντες δηλῶσαι, κορώνην ἀποθανοῦσαν‡ ζωγραφοῦσιν. αὕτη γὰρ ζῇ ἑκατὸν ἔτη κατ' Αἰγυπτίους. τὸ δὲ ἔτος κατ' Αἰγυπτίους τεσσάρων ἐνιαυτῶν.

When they would symbolise *a man that has lived to a proper age*, they depict a DYING CROW; for she lives an hundred years according to the Egyptians; and a year among the Egyptians consists of four (of our) years.

* Treb. cervum.

† Ald. Mer. Causs. Pier. Leem. Treb. F. —ἐκεῖνος γὰρ ὅταν ἴδῃ, τοὺς ἰδίους ὀδόντας πίπτοντας, καταδράττεται τούτων καὶ τούτους ὀρύττει, Al.

‡ Treb. om.

XC. HOW A MAN WHO CONCEALS HIS DEPRAVITY WITHIN HIMSELF.

ϛ'. Πῶς ἄνθρωπον ἐν ἑαυτῷ κρύπτοντα κακίαν.

Ἄνθρωπον ἐμφωλεύοντα ἑαυτῷ κακίαν, καὶ ἀποκρύπτοντα ἑαυτὸν, ὥστε μὴ γνωσθῆναι τοῖς ἰδίοις, θέλοντες σημῆναι, πάρδαλιν ζωγραφοῦσιν. αὕτη γὰρ κρύφα τὰ ζῶα θηρεύει, μὴ συγχωροῦσα τὴν ἰδίαν ὀσμὴν § ἀφιέναι, καταδιωκτικὴν οὖσαν τῶν ἄλλων ζώων.

When they would denote *a man who conceals his depravity within himself*, and hides himself so as not to be known by his own friends and family, they depict a PANTHER; for it secretly pursues the beasts, not suffering its scent to escape, which is [a hindrance in the pursuit?] of other animals.

XCI. HOW A MAN DECEIVED BY FLATTERY.

ϛα'. Πῶς ἄνθρωπον ἐξαπατώμενον διὰ κολακείας.

Ἄνθρωπον ἐξαπατώμενον διὰ κολακείας βουλόμενοι σημῆναι, ἔλαφον μετὰ αὐλητοῦ ἀνθρώπου ζωγραφοῦσιν. αὕτη γὰρ

When they would symbolise *a man deceived by flattery*, they represent A STAG AND A MAN PLAYING ON A PIPE; for she is caught while

§ ὁρμὴν, Ald. Mer. Pier. Treb.

θηρεύεται ἀκούουσα ἡδέα συρίσματα ᾀδόντων, ὡς κατακηλεῖσθαι ὑπὸ τῆς ἡδονῆς.

listening to the sweet breathings of the singers as she stands entranced in pleasure.

XCII. HOW THE PRESAGE OF A PLENTIFUL VINTAGE.

ϟβ'. Πῶς πρόγνωσιν εὐκαρπίας οἴνου.

Πρόγνωσιν εὐκαρπίας οἴνου βουλόμενοι σημῆναι, ἔποπα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἐὰν πρὸ τοῦ καιροῦ τῶν ἀμπέλων || κράζῃ, εὐοινίαν σημαίνει.

When they would symbolise *the presage of a plentiful vintage*, they depict the HOUPOO; for if this bird sings [moans?] before the season of the vines, it is a sign of a good vintage.

XCIII. HOW A MAN HAVING RECEIVED INJURY FROM THE GRAPE.

ϟγ'. Πῶς ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα.

Ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα, καὶ ἑαυτὸν θεραπεύοντα,¶ βουλόμενοι σημῆναι, ἔποπα

When they would symbolise *a man that is injured by the grape and cures himself*, they depict a HOUPOO AND

|| Par B. Leem. insert πολλά.
¶ περιοδευοντα, Par A. B. in margin.

ζωγραφοῦσι, καὶ ἀδίαντον τὴν βοτάνην. οὗτος γὰρ βλαβεὶς ὑπὸ σταφυλῆς, ἀδίαντον ἀποτιθέμενος εἰς τὸ ἑαυτοῦ στόμα, περιοδεύεται.

THE HERB ADIANTUM (maiden-hair); for when injured by the grape, if he places a piece of adiantum in his mouth he is healed.

XCIV. HOW A MAN THAT GUARDS HIMSELF FROM THE PLOTS OF HIS ENEMIES.

ϛδ'. Πῶς ἄνθρωπον ἑαυτὸν φυλάττοντα ἀπὸ ἐπιβουλῆς ἐχθρῶν.

Ἄνθρωπον ἀπὸ ἐπιβουλῆς ἐχθρῶν ἑαυτὸν φυλάττοντα βουλόμενοι σημῆναι, γέρανον γρηγοροῦσαν ζωγραφοῦσιν. αὗται γὰρ ἑαυτὰς φυλάσσουσι γρηγοροῦσαι κατ' ὄρθινον ἐν πάσῃ τῇ νυκτί.

When they would symbolise *a man that guards himself from the plots of his enemies*, they depict A CRANE ON THE WATCH; for these birds guard themselves by watching in turns during the whole night.

Thoth, who was always considered as a guardian of the land.

XCV. QUOMODO PÆDICATIONEM.

ϛέ. Πῶς παιδεραστίαν.

Παιδεραστίαν βουλόμενοι σημῆναι, δύο πέρδικας ζωγραφοῦσιν. ἐκεῖνοι γὰρ ἐπὰν χηρεύσωσιν, ἑαυτοῖς ἀποκέχρηνται.

Pædicationem designantes geminas perdices pingunt: quæ cum viduæ sunt, se invicem abutuntur.

XCVI. HOW AN OLD MAN DYING OF HUNGER.

ϛϛ'. Πῶς γέροντα ὑπὸ λιμοῦ ἀποθανόντα.

Γέροντα ὑπὸ λιμοῦ ἀποθανόντα θέλοντες δηλῶσαι, ἀετὸν ἀποκεκαμμένον ἔχοντα τὸ ῥάμφος ζωγραφοῦσιν. ἐκεῖνος γὰρ γηράσκων, ἀποκάμπτεται τὸ ῥάμφος αὐτοῦ, καὶ λιμῷ ἀποθνήσκει.

When they would symbolise *an old man dying of hunger*, they delineate AN EAGLE WITH HIS BEAK EXTREMELY HOOKED; for as he grows old his beak becomes extremely hooked, and he dies of hunger.

XCVII. HOW A MAN LIVING PERPETUALLY IN MOTION, AND AGITATION OF MIND.

ϛζ'. Πῶς ἄνθρωπον ἀεὶ * ἐν κινήσει καὶ θυμῷ διάγοντα.

Ἄνθρωπον ἀεὶ ἐν κινήσει καὶ θυμῷ διάγοντα,

When they would symbolise *a man living perpetually*

* Al. om.

καὶ μήτε ἐν τῷ τρέφεσθαι ἡσυχάζοντα βουλόμενοι σημῆναι, κορώνης νεοσσοὺς † ζωγραφοῦσιν. αὕτη γὰρ ἱπταμένη τρέφει τοὺς νεοσσούς.

in motion, and agitation of mind, and not even remaining quiet during meals, they depict THE YOUNG ONES OF A CROW [a crow with its young]; for whilst she flies she feeds her young.

XCVIII. HOW A MAN SKILLED IN CELESTIAL MATTERS.

ϛή. Πῶς ἄνθρωπον εἰδότα τὰ μετέωρα.

Ἄνθρωπον εἰδότα τὰ μετέωρα θέλοντες σημῆναι, γέρανον ἱπτάμενον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὑψηλῶς πάνυ ἵπταται, ἵνα θεάσηται τὰ νέφη, μὴ ἄρα χειμάζῃ, ἵνα ἐν ἡσυχίᾳ διαμένῃ.‡

When they would symbolise *a man skilled in celestial matters*, they depict A CRANE FLYING; for she always flies very high, to inspect the clouds lest they send forth a storm, that she may remain in quiet.

The Ibis denotes Thoth, who was the Egyptian inventor of astronomy.

† De Pauw sug. and Treb. reads κορώνην νεοσσοῖς, a crow with its young.

‡ Treb. hæc enim ita alte advolat, ut nubes videat et tangat, "for it flies so high that it inspects and touches the clouds."

XCIX. HOW A MAN WHO THROUGH WANT DISMISSES HIS OWN CHILDREN.

ϟθ'. Πῶς ἄνθρωπον ἀποταξάμενον τὰ ἴδια τέκνα δι' ἀπορίαν.

Ἄνθρωπον ἀποταξάμενον § τὰ ἴδια τέκνα δι' ἀπορίαν βουλόμενοι σημῆναι, ἱέρακα || ἐγκύμονα ζωγραφοῦσιν. ἐκεῖνος γὰρ τίκτων τρία ὠὰ, τὸ ἓν μόνον ἐπιλέγεται καὶ τρέφει, τὰ δὲ ἄλλα δύο κλᾷ. τοῦτο δὲ ποιεῖ, διὰ τὸ κατ' ἐκεῖνον τὸν χρόνον τοὺς ὄνυχας ἀπολλύειν,¶ καὶ ἐντεῦθεν μὴ δύνασθαι τὰ τρία βρέφη τρέφειν.

When they would symbolise *a man who through want dismisses his own children*, they portray A HAWK WITH EGG; for though she lays three eggs, she hatches and brings up but one, and breaks the other two: and she does this on account of the loss of her claws at that season, being for that reason unable to bring up all three young ones.

§ ἀποπεμψάμενον, Par B. and Par A. in margin.
|| Aquilam, Treb.
¶ ἀποβάλλειν, Par B. and Par A. in margin. Leem.

C. HOW A MAN WHO IS TARDY IN MOVING WITH HIS FEET.

ρ'. Πῶς ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι.

Ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι βουλόμενοι σημῆναι κάμηλον γράφουσιν· ἐκείνη γὰρ μόνη τῶν ἄλλων ζώων τὸν μηρὸν κάμπτει, διὸ καὶ κάμηλος* λέγεται.

When they would symbolise *a man who is tardy in moving with his feet*, they delineate A CAMEL; for this is the only animal which bends the thigh, whence it is called κάμηλος, a camel.

CI. HOW A MAN WHO IS IMPUDENT AND QUICK-SIGHTED.

ρά. Πῶς ἄνθρωπον ἀναιδῆ καὶ κατὰ τὴν ὄρασιν ὀξύν.

Ἄνθρωπον ἀναιδῆ, καὶ κατὰ τὴν ὄρασιν ὀξὺν θέ-

When they would symbolise *a man who is impudent*

It is a singular fact, that in a country like Egypt, where Camels must have been abundant, there is no known instance of a Camel among the existing sculptures, hieroglyphics, or paintings. Bonomi.

* κάμηρος, Al.

λοντες δηλῶσαι, βάτραχον γράφουσιν. οὗτος γὰρ αἷμα οὐκ ἔχει, εἰ μὴ ἐν μόνοις τοῖς ὀφθαλμοῖς. τοὺς δὲ ἐκεῖ αἷμα ἔχοντας, ἀναιδεῖς καλοῦσιν, διὸ καὶ ὁ Ποιητής· Οἰνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο.

and quicksighted, they depict A FROG; for it has no blood except in the eyes alone, and they call those who have blood in those parts impudent: and hence the poet sings, "Drunkard with eyes of dog and heart of stag."

CII. HOW A MAN UNABLE TO MOVE HIMSELF.

ρβ'. Πῶς ἄνθρωπον μὴ δυνηθέντα κινεῖσθαι.

Ἄνθρωπον πολὺν χρόνον μὴ δυνηθέντα κινεῖσθαι, ὕστερον δὲ κινηθέντα τοῖς ποσὶ, βουλόμενοι σημῆναι, βάτραχον ἔχοντα τοὺς ὀπισθίους πόδας ζωγραφοῦσιν. ἐκεῖνος γὰρ γεννᾶται ἄπους, ὕστερον δὲ αὐξανόμενος, προσλαμβάνει τοὺς ὀπισθίους.‡

When they would symbolise *a man who for a long time is unable to move himself, but who afterwards moves with his feet*, they depict A FROG HAVING ITS HIND FEET; for it is born without feet, but subsequently as it grows acquires its hind feet.

† Par C. Ald. Mer. Pier. Causs. Leem. — πρότερον, Al.
‡ Treb. om.

CIII. HOW A MAN HOSTILE TO ALL.

ργ'. Πῶς ἄνθρωπον πάντων ἐχθρὸν.

Ἄνθρωπον πάντων ἐχθρὸν καὶ ἀπεσχοινισμένον θέλοντες σημῆναι,§ ἔγχελυν ζωγραφοῦσιν. αὕτη γὰρ οὐδενὶ τῶν ἰχθύων συνευρίσκεται.

When they would symbolise *a man that is hostile to, and secluded from, all men,* they depict AN EEL; for it is found associating with no other fishes.

CIV. HOW A MAN WHO SAVES MANY IN THE SEA.

ρδ'. Πῶς ἄνθρωπον σώζοντα πολλοὺς ἐν θάλασσῃ.

Ἄνθρωπον σώζοντα πολλοὺς ἐν θαλάσσῃ θέλοντες σημῆναι, νάρκην τὸν ἰχθὺν ζωγραφοῦσιν. αὕτη γὰρ ὅταν ἴδῃ τοὺς πολλοὺς τῶν ἰχθύων μὴ δυναμένους κολυμβᾶν, συλλαμβάνει πρὸς ἑαυτὴν καὶ σώζει.

When they would symbolise *a man who saves many in the sea,* they depict the TORPEDO FISH; for this, when it perceives a number of fishes unable to swim, draws them to itself and preserves them.

§ δηλῶσαι, Al.

CV. HOW A MAN THAT WASTEFULLY CONSUMES BOTH THINGS THAT ARE REQUISITE AND THINGS THAT ARE NOT.

ρέ. Πῶς ἄνθρωπον, τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα.

Ἄνθρωπον τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα βουλόμενοι σημῆναι, πολύποδα ζωγραφοῦσιν. ἐκεῖνος γὰρ πολλὰ καὶ ἀσώτως ἐσθίων, παρατίθεται τὴν τροφὴν εἰς τὰς θαλάμας, καὶ ὅταν ἀναλώσῃ τὰ χρήσιμα, τότε τὰ ‖ ἄχρηστα ἐκβάλλει.

When they would symbolise *a man that wastefully consumes both things that are requisite and useless*, they delineate a POLYPUS; for after eating much and extravagantly, it lays by food in its holes, and when it has consumed that which is useful, it then throws away that which is useless.

CVI. HOW A MAN THE RULER OF HIS TRIBE.

ρς'. Πῶς ἄνθρωπον τῶν ὁμοφύλων κρατέσαντα.

Ἄνθρωπον τῶν ὁμοφύλων κρατήσαντα βουλό-

When they would symbolise *a man the ruler of his*

‖ Par B. Leem.—Par A. om.—καὶ, Al.

μενοι σημῆναι, κάραβον καὶ πολύποδα ζωγραφοῦσιν. οὗτος γὰρ τοὺς πολύποδας ¶ κρατεῖ, καὶ τὰ πρωτεῖα φέρει.

tribe, they depict A CRAYFISH AND A POLYPUS; for he rules over the polypi, and holds the chief place among them.

CVII. HOW A MAN WHO IS MARRIED TO A WOMAN.

ρζ'. Πῶς ἄνδρα συζευχθέντα γυναικί.

Ἄνδρα συζευχθέντα γυναικὶ ἀπὸ πρώτης ἡλικίας, ἐν ᾗ ἐτέχθη-σαν,* βουλόμενοι σημῆναι, πίνας ἐγκύους ζωγραφοῦσιν. αὗται γὰρ γεννώμεναι ἐν τῷ κογχῷ, μετὰ καιρὸν ὀλίγον συζεύγνυνται ἀλλήλαις ἔνδον τοῦ κόγχου.

When they would symbolise *a man who is married to a woman from their very infancy wherein they were born*, they depict PREGNANT PINNÆ; for these when produced within the shell, after a short time are joined with one another, even within the shell.

CVIII. HOW A MAN THAT DOES NOT PROVIDE FOR HIMSELF.

ρή. Πῶς ἄνθρωπον μὴ προνοούμενον ἑαυτοῦ.

Πατέρα, † ἢ ἄνθρωπον μὴ προνοούμενον ἑαυ-

When they would symbolise *a father, or a man who*

¶ De Pauw sug. τοὺς καράβους.
* Par A. B. Leem.—ἐτέχθη, Al.
† Treb. om.

τοῦ, ἀλλ' ὑπὸ τῶν οἰκείων προνοούμενον θέλοντες σημῆναι, πίνναν καὶ καρκῖνον ζωγραφοῦσιν. οὗτος γὰρ ὁ καρκῖνος μένει κεκολλημένος τῇ σαρκὶ τῆς πίννης, καὶ καλεῖται πιννοφύλαξ, ἀκολούθως τῷ ὀνόματι. ἡ οὖν πίννα διόλου κέχηνεν ἐν τῷ κόγχῳ πεινῶσα. ὅταν οὖν αὐτῆς κεχηνυίας παρεισέλθῃ ἰχθύδιον τι, ὁ πιννοφύλαξ δακνει τῇ χηλῇ τὴν πίνναν, ἡ δὲ αἰσθομένη καταμύει τὸν κόγχον, καὶ οὕτως κυνηγετεῖ τὸ ἰχθύδιον.

does not provide for himself, but is provided for by his domestics, they depict A PINNA AND A CRAYFISH; for this crayfish remains adhering to the flesh of the pinna, and is called pinnophylax (protector of the pinna), and acts agreeably with its name. For the pinna when hungry always opens her shell, and when, whilst she lies gaping, any little fish comes within it, the pinnophylax pinches the pinna with its claw, which when the pinna perceives, she closes her shell, and thus catches the little fish.

CIX. HOW A MAN ADDICTED TO GLUTTONY.

ρθ'. Πῶς ἄνθρωπον λάμειαν ἔχοντα.‡

Ἄνθρωπον λάμειαν ἔχοντα βουλόμενοι σημῆναι, σκάρον ζωγραφοῦσιν.

When they would symbolise *a man addicted to gluttony*, they delineate A CHAR-

‡ Treb. om. chap. 109.

οὗτος γὰρ μόνος τῶν ἰχθύων μαρυκᾶται, καὶ πάντα τὰ προσπίπτοντα ἰχθύδια ἐσθίει.

FISH; for this is the only fish which ruminates, and eats all the little fishes which fall in its way.

CX. HOW A MAN THAT VOMITS UP HIS FOOD.

ρί. Πῶς ἄνθρωπον τὴν ἑαυτοῦ τροφὴν ἐμοῦντα.

Ἄνθρωπον ἐμοῦντα τὴν ἰδίαν τροφὴν, καὶ πάλιν ἀπλήστως ἐσθίοντα, βουλόμενοι σημῆναι, ἐνάλιον § γαλεὸν ζωγραφοῦσιν. οὗτος γὰρ κύει μὲν διὰ τοῦ στόματος, νηχόμενος δὲ καταπίνει τὸν γόνον.

When they would symbolise *a man that vomits up his food, and again eats insatiably*, they depict a SEAWEASEL; for it brings forth through its mouth, and drinks in the seed whilst swimming.

CXI. HOW A MAN THAT HAS COMMERCE WITH PERSONS OF ANOTHER TRIBE.

ριά. Πῶς ἄνθρωπον ἀνθρώπων || ἀλλοφύλων χρώμενον μίξει.

Ἄνθρωπον ἀνθρώπων || χρώμενον μίξει ἀλλοφύλων βουλόμενοι σημῆναι,

When they would symbolise *a man that has commerce with persons of another tribe*,

§ ἔνυδρον, Al.
|| Par A. C. Leem. om.

μύραιναν ἰχθὺν ζωγραφοῦσιν. αὕτη γὰρ ἐκ θαλάσσης ἀναβαίνουσα, τοῖς ἔχεσι μίγνυται, καὶ εὐθέως εἰς τὴν θάλασσαν ἐπιτρέχει.

they depict the LAMPREY; because it ascends out of the sea, and has commerce with the vipers, and straightway returns to the sea.

CXII. HOW A MAN PUNISHED FOR MURDER.

ριβ'. Πῶς ἄνθρωπον ἐπὶ φόνῳ κολασθέντα.

Ἄνθρωπον ἐπὶ φόνῳ κολασθέντα, καὶ μεταμεληθέντα βουλόμενοι σημῆναι, τρυγόνα περιπεπλεγμένην ἀγκίστρῳ ζωγραφοῦσιν. αὕτη γὰρ κατασχεθεῖσα, ῥίπτει τὴν ἐν τῇ οὐρᾷ ἄκανθαν.

When they would symbolise *a man punished for murder and repenting*, they depict a PARTINACA (a fish with a sting in its tail,) CAUGHT ON A HOOK; for when caught it casts away the sting in its tail.

CXIII. HOW A MAN THAT EATS UNSPARINGLY OF ANOTHER'S SUBSTANCE.

ριγ'. Πῶς ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια.¶

Ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια,

When they would symbolise *a man that eats unspar-*

¶ Par C. om.

καὶ ὕστερον κατανηλωκότα τὰ ἴδια, βουλόμενοι σημῆναι, πολύποδα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἐὰν ἀπορήσῃ τροφῆς τῆς ἀπὸ ἄλλων, τὰς ἰδίας πλεκτάνας ἐσθίει.

ingly of another's substance, and afterwards consumes his own, they depict a POLYPUS; for, if he be in want of food from other things, he eats his own feelers.

CXIV. HOW A MAN THAT IS EAGER AFTER GOOD.

ριδ'. Πῶς ἄνθρωπον ἐπὶ καλῷ ὁρμήσαντα.

Ἄνθρωπον ἐπὶ καλῷ ὁρμήσαντα, καὶ ἀντὶ τούτου κακῷ περιπεσόντα, βουλόμενοι σημῆναι, σηπίαν ζωγραφοῦσιν. αὕτη γὰρ ἐὰν ἴδῃ τινὰ βουλόμενον αὐτὴν θηράσαι, προΐεται εἰς τὸ ὕδωρ ἐκ τῆς κοιλίας τὸ μέλαν, ὥστε ἐκ τούτου μηκέτι αὐτὴν βλέπεσθαι, καὶ οὕτω διαφεύγει.

When they would symbolise *a man that is eager for good, and who instead of it falls into evil*, they portray a CUTTLEFISH; for this fish if it see any other longing to catch it, ejects a black liquid from its belly into the water, so that by these means it is no longer visible, and thus escapes.

CXV. HOW A PROLIFIC MAN.

ριέ. Πῶς ἄνθρωπον γόνιμον.

Ἄνθρωπον γόνιμον βουλόμενοι σημῆναι, στρουθίον πυργίτην * ζωγραφοῦσιν. οὗτος γὰρ ὑπὸ ὀργῆς ἀμέτρου, καὶ πολυσπερμίας ὀχλούμενος, ἑπτάκις μίγνυται τῇ θηλείᾳ, ἐν μιᾷ ὥρᾳ, ἀθρόως σπερμαίνων.

When they would symbolise *a prolific man*, they depict the HOUSE-SPARROW; hic enim immodicâ irâ et copiâ seminis ductus septies in horâ fœminam init copiosum semen effutiens.

CXVI. HOW A MAN THAT IS CONSTANT, AND UNIFORMLY TEMPERED.

ρις'. Πῶς ἄνθρωπον συνοχέα καὶ ἐνωτικόν.

Ἄνθρωπον συνοχέα καὶ ἐνωτικὸν βουλόμενοι σημῆναι, λύραν ζωγραφοῦσιν. αὕτη γὰρ συνέχειαν φυλάττει τῶν ἰδίων κρουμάτων.†

When they would symbolise *a man that is constant, and uniformly tempered*, they depict a LYRE; for it preserves the continuity of its notes.

* Par A. B. C. Treb. Ald. Mer. Causs. — πυρίτην, Al.
† κρουσμάτων, Al.

CXVII. HOW A MAN PREVIOUSLY DERANGED IN HIS INTELLECTS, BUT AFTERWARDS BECOMING SANE.

ριζ' Πῶς ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοημάτων, ὕστερον δὲ γεγονότα τῆς ἑαυτοῦ φρονήσεως.

Ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοημάτων, ὕστερον δὲ τῆς ἑαυτοῦ γεγονότα φρονήσεως, καὶ τάξιν ἐπαγαγόντα τῇ ἑαυτοῦ ζωῇ βουλόμενοι σημῆναι, σύριγγα γράφουσιν. αὕτη γὰρ ἐπιστρεπτική ἐστι, καὶ ἀναμνηστικὴ τῶν κατὰ θυμίως πεπραγμένων αὐτῷ, καὶ μάλιστα τεταγμένον ἐκτελοῦσα φθόγγον.

When they would symbolise *a man previously deranged in his intellects, but afterwards becoming sane, and bringing a degree of regularity into his life*, they depict a SYRINX; for it is soothing, and calls to remembrance things that have been pleasurably done; and it produces a very regulated sound.

CXVIII. HOW A MAN WHO DISTRIBUTES JUSTICE IMPARTIALLY TO ALL.

ριή. Πῶς ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα.

Ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα βουλόμενοι σημῆναι, στρουθοκαμήλου πτερὸν γράφουσι. τοῦτο γὰρ τὸ ζῶον πανταχόθεν ἴσα ἔχει τὰ πτερυγώματα παρὰ ‡ τῶν ἄλλων.

When they would symbolise *a man who distributes justice impartially to all*, they depict THE FEATHER OF AN OSTRICH; for this bird has the feathers of its wings equal on every side, beyond all other birds.

Tme, the goddess of Justice; the Themis of the Greeks. Justice is denoted by the ostrich's feather; with which the head of the goddess is ornamented.

‡ Par A. B. Leem. insert τὰ.

CXIX. HOW A MAN THAT IS FOND OF BUILDING.

ριθ'. Πῶς ἄνθρωπον φιλοκτίστην.§

Ἄνθρωπον φιλοκτίστην§ βουλόμενοι σημῆναι, χεῖρα ἀνθρώπου γράφουσιν. αὕτη γὰρ ποιεῖ πάντα τὰ κτίσματα.||

When they would symbolise *a man that is fond of building*, they delineate A MAN'S HAND; for it performs all works.

A Hand signifies a hand, also the letters T, Th, or D.

§ Treb. laboriosum.
|| Treb. opera.

Ὡραπόλλωνος Νειλώου ἱερογλυφικῶν τέλος.

THE END OF THE HIEROGLYPHICS OF HORAPOLLO NILOUS.

APPENDIX.

EXPLANATION OF THE PLATES.

The FRONTISPIECE is a Ptolemaic doorway, with the supreme god, Ammon, upon its piers, holding in one hand the staff of power, and in the other the emblem of life. The sacred symbol of the Winged Globe and Serpent is upon the architrave: and a continuous row of serpents forms an attic above the cornice. The symbol in the centre signifies "Hieroglyphics."

PLATE I.

Fig. I. is a representation of the god Atmou surrounded by a serpent with his tail in his mouth, and is given by Dr. Leemans in illustration of book I. chapter 2.

II. Is an illustration of the same chapter; it occurs on a sarcophagus in the British Museum.

III. Is from a scarab seal in the possession of J. Millingen, Esq. It is a representation of Netpe holding two palm branches indicative of the year, and seems to imply that the calendar was reformed by Thothmos III. whose signet occupies the upper half. See chapter 12.

IV. A lamp or pot of fire, signifies the letter B, and may be an illustration of chapter 22.

V. This has not unfrequently been considered an illustration of book I. chapter 43; but is extremely doubtful.

PLATE II.

This plate, sketched by Mr. Bonomi, from a tomb in Thebes, represents a judgment scene in which, as explained by Champollion, different souls are ascending the steps to judgment by Osiris. The soul of a glutton last condemned is departing in the boat in the form of a swine. See book II. chapter 37: and for the inverted stags' heads, which seem to have some connection with eternity, see book I. chapter 69, and book II. chapter 21. A similar judgment scene appears upon the sarcophagus from Belzoni's tomb in Sir J. Soame's museum.

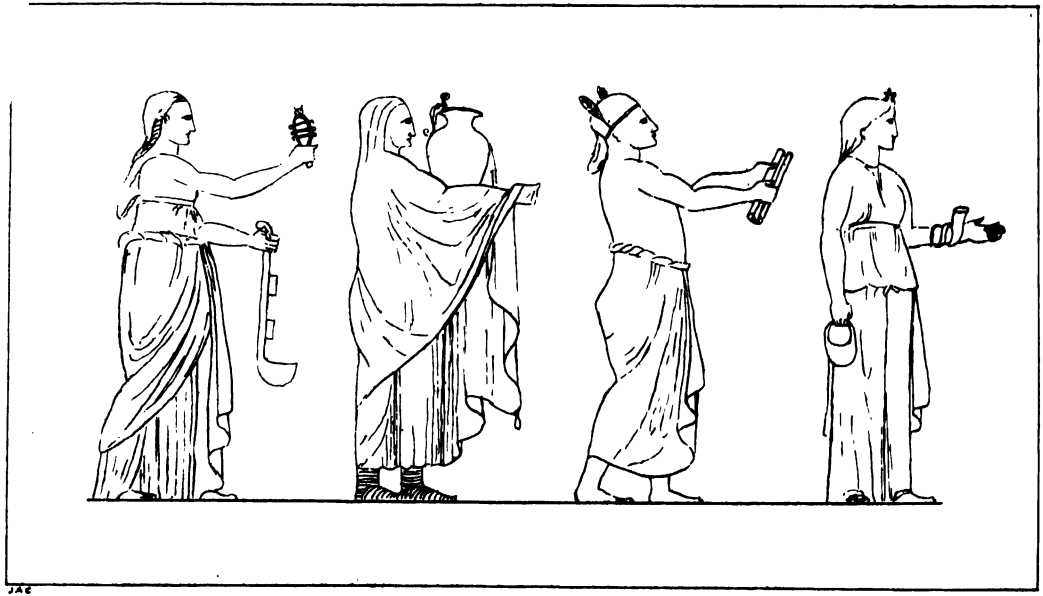

JAE

PLATE III.

It is evident that in the chapters, 37, 38, 39, 40, 41, and 42, of the first Book, Horapollo must have had in view one of the ceremonial processions of the Egyptian priests.

The plate, a copy of a basso relievo of Roman date, given in Bartoli's Admiranda, represents a similar procession. The following passage from Clemens of Alexandria throws considerably more light upon the subject:

Μετίασι γὰρ οἰκείαν τινὰ φιλοσοφίαν Αἰγύπτιοι. αὐτίκα τοῦτο ἐμφαίνει μάλιστα ἡ ἱεροπρεπὴς αὐτῶν θρησκεία· πρῶτος μὲν γὰρ προέρχεται ὁ ᾠδὸς, ἔν τι τῶν τῆς μουσικῆς ἐπιφερόμενος συμβόλων. τοῦτον φασὶ δύο βίβλοις ἀνειλουφέναι δεῖν ἐκ τῶν Ἑρμοῦ ὧν θάτερον μὲν, ὕμνους περιέχει θεῶν· ἐκλογισμὸν δὲ βασιλικοῦ βίου τὸ δεύτε-

The Egyptians possess a certain native philosophy of their own, and this their sacred ceremonies principally shew. For first proceeds a *Singer* bearing some of the symbols of music: and they say that his duty is to be versed in the two books of Hermes, one of which contains the hymns of the gods, and the other precepts for the regulation of the king's life. After the singer comes the *Horoscopus* holding

ρον· μετὰ δὲ τὸν ᾠδὸν, ὁ ὡροσκόπος, ὡρολόγιον τε μετὰ χεῖρα καὶ φοίνικα ἀστρολογίας ἔχων σύμβολα, πρόσεισιν. τοῦτον τὰ ἀστρολογούμενα τῶν Ἑρμοῦ βιβλίων, τέσσαρα ὄντα τὸν ἀριθμὸν, ἀεὶ διὰ στόματος ἔχειν χρή· ὧν τὸ μὲν ἐστι περὶ τοῦ διακόσμου τῶν ἀπλανῶν φαινομένων ἄστρων· τὸ δὲ, περὶ τῶν συνόδων καὶ φωτισμῶν ἡλίου καὶ σελήνης· τὸ δὲ λοιπὸν, περὶ τῶν ἀνατολῶν. ἐξῆς δὲ ὁ ἱερογραμματεὺς προέρχεται, ἔχων πτερὰ ἐπὶ τῆς κεφαλῆς, βιβλίον τε ἐν χερσὶ καὶ κανόνα, ἐν ᾧ τὸ τε γραφικὸν μέλαν, καὶ σχοῖνος ᾗ γράφουσι. τοῦτον τὰ τε ἱερογλυφικὰ καλούμενα, περί τε τῆς κοσμογραφίας, καὶ γεωγραφίας, τῆς τάξεως τοῦ ἡλίου καὶ τῆς σελήνης, καὶ περὶ τῶν πέντε πλανωμένων· χωρογραφίαν τε τῆς

in his hand a clock and a palm branch, the symbols of astrology. His duty is constantly to retain in memory the astrological books of Hermes, which are four in number: of these one treats of the disposition of the apparently fixed stars, another of the conjunctions and illuminations of the sun and moon, and the remaining ones of their rising. After him proceeds the *sacred Scribe*, having wings upon his head, and in his hands a book and rule containing ink and the reed with which they write. His duty is to be acquainted with what are called hieroglyphics, relating to cosmography, geography, the positions of the sun and moon, the five planets, the topography of Egypt, the Nile, and its adjacent shores; comprising also a description of the attire of the priests, and of the places set apart for them, and

Αἰγύπτου, καὶ τῆς τοῦ Νείλου διαγραφῆς. περὶ τε τῆς καταγραφῆς σκευῆς τῶν ἱερῶν, καὶ τῶν ἀφιερωμένων αὐτοῖς χωρίων. περὶ τε μέτρων καὶ τῶν ἐν τοῖς ἱεροῖς χρησίμων, εἰδέναι χρή. ἔπειτα ὁ στολιστὴς τοῖς προειρουμένοις ἕπεται, ἔχων τόν τε τῆς δικαιοσύνης πῆχυν, καὶ τὸ σπονδεῖον. οὗτος τὰ παιδευτικὰ πάντα καὶ μοσχοσφαγιστικὰ καλούμενα· δέκα δὲ ἐστι τὰ εἰς τὴν τιμὴν ἀνήκοντα τῶν παρ' αὐτοῖς θεῶν, καὶ τὴν Αἰγυπτίαν εὐσέβειαν περιέχοντα. οἷον περὶ θυμάτων, ἀπαρχῶν, ὕμνων, εὐχῶν, πομπῶν, ἑορτῶν, καὶ τῶν τούτοις ὁμοίων. ἐπὶ πᾶσι δὲ ὁ προφήτης ἕξεισι, προφανὲς τὸ ὑδρεῖον ἐγκεκολπισμένος· ᾧ ἕπονται οἱ τὴν ἔκπεμψιν τῶν ἄρτων βαστάζοντες, οὗτος, ὡς ἂν προστάτης τοῦ ἱερου, τὰ ἱερατικὰ καλούμενα

concerning the measures and other matters appertaining to the priests. After the preceding, follows the *Stolistes* (the Master of the Robes,) holding the rod of justice and the chalice. His duty is to be versed in all things relating to education, and the rites called "the sacrifice of the calf." Ten of these [books] relate to the worship of their gods and the Egyptian religion, viz. such as concern the sacrifices, first fruits, hymns, prayers, processions, festivals, and the like. Last of all comes the *Prophet* openly carrying in his bosom the waterpot: and he is followed by the supervisors of the exportation of bread. His duty as president of the temple is to be conversant with the ten books called hieratic. These contain all things relating to the laws and the gods, and the entire ordinances respecting sacred

δέκα βιβλία ἐκμανθάνει. περιέχει δὲ περί τε νόμων καὶ θεῶν, καὶ τῆς ὅλης παιδείας τῶν ἱερέων· ὁ γὰρ τοι προφήτης παρὰ τοῖς Αἰγυπτίοις, καὶ τῆς διανομῆς τῶν προσόδων ἐπιστάτης ἐστίν. δύο μὲν οὖν καὶ τεσσαράκοντα αἱ πάνυ ἀναγκαῖαι τῷ Ἑρμῇ γεγόνασι βίβλοι· ὧν τάς μὲν λστ', τὴν πᾶσαν Αἰγυπτίων περιεχούσας φιλοσοφίαν, οἱ προειρημένοι ἐκμανθάνουσι· τάς δὲ λοιπὰς ἓξ, οἱ παστοφόροι, ἰατρικὰς οὔσας, περί τε τῆς τοῦ σώματος κατασκευῆς, καὶ περὶ νόσων, καὶ περὶ ὀργάνων, καὶ φαρμάκων, καὶ περὶ ὀφθαλμῶν, καὶ τὸ τελευταῖον περὶ τῶν γυναικίων.

matters. For among the Egyptians the prophet presides over the distribution of the revenue; hence there are forty-two books of Hermes which are absolutely necessary. Of these, thirty-six, containing all the philosophy of the Egyptians, are learned by the above-mentioned officers: the remaining six, relating to medicine and the constitution of the body, and to its diseases and organs, and to pharmacy and the eyes, and lastly to woman, are learned by the pastophori.—*Clemens. Strom.* VI. 633.

The following passages from Clemens of Alexandria and Porphyry are illustrative of the different kinds of writing anciently practised in Egypt. The passage of Clemens is found to be strictly in accordance with the result of modern discoveries, which have brought to light the Enchorial, Hieratic, and Hieroglyphic inscriptions, and the different species of Hieroglyphics.

FROM CLEMENS.

Αὐτίκα οἱ παρ' Αἰγυπτίοις παιδευόμενοι, πρῶτον μὲν πάντων τὴν Αἰγυπτίων γραμμάτων μέθοδον ἐκμανθάνουσι, τὴν ἐπιστολογραφικὴν καλουμένην· δευτέραν δὲ, τὴν ἱερατικὴν, ᾗ χρῶνται οἱ ἱερογραμματεῖς· ὑστάτην δὲ καὶ τελευταίαν, τὴν ἱερογλυφικήν· ἧς ἡ μέν ἐστι διὰ τῶν πρώτων στοιχείων κυριολογική· ἡ δὲ, συμβολική· της δὲ συμβολικῆς ἡ μὲν, κυριολογεῖται κατὰ μίμησιν· ἡ δὲ,

Now those who are instructed by the Egyptians, first of all learn that system of Egyptian writing, which is called the EPISTOLOGRAPHIC [or enchorial]; secondly, the HIERATIC, which is used by the sacred scribes; thirdly and lastly, the HIEROGLYPHIC. Of this [last] one kind expresses its own meaning *by the first elements* [*alphabetically*]; but the other kind is *symbolical.* Of the symbolical, one sort directly conveys its meaning by *imitation;*

ὥσπερ τροπικῶς γράφεται. ἡ δὲ, ἄντικρυς ἀλληγορεῖται κατά τινας αἰνιγμούς. Ἥλιον γοῦν γράψαι βουλόμενοι, κύκλον ποιοῦσι· Σελήνην δὲ, σχῆμα μηνοειδὲς, κατὰ τὸ κυριολογούμενον εἶδος· Τροπικῶς δὲ, κατ᾽ οἰκειότητα μετάγοντες καὶ μετατιθέντες· τὰ δ᾽, ἐξαλλάττοντες· τὰ δὲ, πολλαχῶς μετασχηματίζοντες, χαράττουσιν. τοὺς γοῦν τῶν βασιλέων ἐπαίνους θεολογουμένοις μύθοις παραδιδόντες, ἀναγράφουσι διὰ τῶν ἀναγλύφων· Τοῦ δὲ κατὰ τοὺς αἰνιγμοὺς, τρίτου εἴδους, δεῖγμα ἔστω τόδε. τὰ μὲν γὰρ τῶν ἄλλων ἄστρων, διὰ τὴν πορείαν τὴν λοξὴν, ὄφεων σώμασιν ἀπείκαζον. τὸν δὲ Ἥλιον, τῷ τοῦ κανθάρου· ἐπειδὴ κυκλοτερὲς ἐκ τῆς βοείας ὄνθου σχῆμα πλασάμενος, ἀντιπρόσωπος κυλίνδει. φασὶ δὲ καὶ

another sort is written as it were *metaphorically*; while the remaining sort speaks *allegorically* as it were by means of ænigmas. Thus, [Imitatively,] when they would indicate the *Sun* they make a CIRCLE, and the *moon*, a CRESCENT by a form which conveys its own signification. But Metaphorically, they adopt some appropriate turn or transfer in their engravings, simply changing some things, but multifariously transforming others: thus in expressing the praises of their kings they invest them with the mythological attributes of the gods, by a transfer of their symbols. But of the third form, the Enigmatical, let this serve as an example: some of the stars, on account of the obliquity of their courses they portray by the bodies of Serpents; but the Sun by that of a Beetle, because it forms a globe of cow-dung, rolling it with its

ἐξάμηνον μὲν ὑπὸ γῆς· θάτερον δὲ τοῦ ἔτους τμῆμα, τὸ ζῶον τοῦτο ὑπέρ γῆς διαιτᾶσθαι· σπερμαίνειν τε εἰς τὴν σφαῖραν, καὶ γεννᾷν· καὶ θῆλυν κάνθαρον μὴ γίνεσθαι.

face averted: they say also that this creature lives six months under ground, but the other portion of the year above ground; that it propagates by vivifying the beforementioned globe; and that no female beetle is ever born.—*Strom.* V. 555.

FROM PORPHYRY.

Καὶ ἐν Αἰγύπτῳ μὲν τοῖς ἱερεύσι συνῆν, καὶ τὴν σοφίαν ἐξέμαθε καὶ τὴν Αἰγυπτίων φωνὴν· γραμμάτων δὲ τρισσὰς διαφορὰς, ἐπιστολογραφικῶν τε, καὶ ἱερογλυφικῶν, καὶ συμβολικῶν. τῶν μὲν κοινολογουμένων κατὰ μίμησιν, τῶν δὲ ἀλληγορουμένων κατὰ τινας αἰνιγμούς.

Pythagoras travelled also among the Egyptians; and in Egypt he lived with the priests, and learned from them the wisdom and language of the Egyptians, and the three kinds of writing, viz. the *epistolographic*, the *hieroglyphic*, and the *symbolic*, the one conveying its meaning directly by imitation, the other allegorically, by means of ænigmas. *De Vit. Pyth. p.* 8.

INDEX

OF THE ABBREVIATIONS USED, AND EDITIONS REFERRED TO.

Al.—Alii.

Ald.—Aldine edition of Horapollo, 1505.

Anc. Fr.—Ancient Fragments, by I. P. Cory.

Arist.—Aristotle de Generatione et Corruptione.

Aug.—Augustine MS. quoted by De Pauw.

Bartoli.—Bartoli's Admiranda.

Boch.—Bochart's Hierozoicon.

Causs.—Caussin's Horapollo, 1631.

Champ.—Champollion's Pantheon, Precis, and Letters to Dacier.

Clem.—Clemens Alexandrinus' Stromata.

De Pauw, 1727.

Eusebius.—Præparatio Evangelica.

F.—A French Translation of Horapollo, 1574.

Hæsch.—Hæschel's Horapollo, 1595.

Jab.—Jablonski's Pantheon Ægyptiorum, and Glossarium.

Kirch.—Kircher's Obeliscus Pamphilius.

Klap.—Klaproth's Epistola ad Goulianoff.

Leem.—Leemans' Horapollo, 1837.

Mat. Hier.—Wilkinson's Materia Hieroglyphica.

Mer.—Mercer's Horapollo, 1548 and 1551.

Mor.—A MS. given by Morell to Mercer, and quoted by him.

Om.—Omit.

Par. A. B. C.—Three manuscripts in the library of the King of France, referred to by Leemans.

Par. Reg.—A manuscript in the library of the King of France.

Pier.—Pierius' Hieroglyphics, 1614—1626.

Plut.—Plutarch's Isis and Osiris.

Sh.—Sharpe's Vocabulary of Hieroglyphics, and Egyptian Inscriptions.

Salm.—Salmasius' Lexicon.

Tat.—Tattam's Coptic Lexicon.

Treb.—A Latin translation of Horapollo by Trebatius, 1515.

Vat.—The Vatican manuscript of Horapollo.

FINIS.

C. Whittingham, Tooks Court, Chancery Lane, London.